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ILLUSTRATIONS
OF
THE LIVES AND WRITINGS
OF
GOWER AND CHAUCER.

COLLECTED FROM AUTHENTICK DOCUMENTS

BY

THE REV. HENRY J. TODD, M. A. F. S. A.

—— Gower, that first garnished our English rude;
And maister Chaucer, that nobly enterprised
How that Englishe myght freshely be ennewed.
Skelton's *Crowne of Laurell*.

O pensyfe harte, ——
Remember thee of the trace and dannee
Of poetes olde, with all thy purueyaunce:
As moral Gower, whose sentencious dewe
Adowne reflareth, with fayre golden beames:
And after, Chaucer's all abroade doth shewe, &c.
Hawes's *Pastime of Pleasure*.

LONDON:

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AND DAVIES, AND R. H. EVANS.

1810.

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TO THE MOST NOBLE
GEORGE GRANVILLE LEVESON GOWER,
MARQUIS OF STAFFORD, K. G. &c. &c.

My Lord,

THE dedication of a Work, which consists chiefly of materials interesting to curiosity and subservient to useful criticism, will not, it is hoped, be thought obtrusive. What respects the reformers of our language, and the fathers of our poetry, may be inscribed, I trust, with absolute propriety, to him who is the friend of Literature and the head of the illustrious House of Gower. To these motives of thus addressing your Lordship, must be added the wish of gratitude to acknowledge benefits received. From your Lordship's Manuscripts many of these materials, by your permission, have been copied. While I have this opportunity to own publicly so important an obli-

DEDICATION.

gation, I am proud to record it as an addition to various acts of kindness from your Lordship towards me; and I have the honour to subscribe myself,

with the most grateful respect,

My Lord,

Your Lordship's much obliged

and faithful servant,

HENRY J. TODD.

INTRODUCTION.

THE following Illustrations, it is hoped, will gratify the lovers of our early literature; and may perhaps afford some little assistance, in their researches, to those who are intent upon further investigation of it. A minute account of the authentick documents, which form this collection, will naturally be expected. Such therefore I will give; together with some remarks pertaining to the subjects, which each division of these Illustrations severally exhibits.

I. Of these the first, and most considerable, is the entire Manuscript of Francis Thynne; entitled, *Animadversions vppon the Annotations and Correctōns of some Imperfectōnes of Impressōnes of Chaucers Workes* (sett downe before tyme and nowe) reprinted in the yere

of our *Lorde* *1598. This document belongs to the fine collection of curious and important Manuscripts, which had been formed at Ashridge by Lord Chancellor Ellesmere and his descendants, more particularly the first and second Earls of Bridgewater; and is now in the possession of the Marquis of Stafford; the collection having been bequeathed to him by his uncle, that great but unassuming benefactor to his Country, the late duke of Bridgewater.

That Thynne had communicated some remarks to Speght, before a second edition of Chaucer's Works was published by the latter in 1602, is obvious from the address of Speght *To the Readers* when that edition made its appearance. "After this booke was last printed, I vnderstood, that *M. Francis Thynn* had a purpose, as indeed he hath, when time shall serue, to set out Chaucer with a Coment in our tongue, as the Italians have Petrarke and others in their language. Whereupon I purposed not to meddle

* This edition of Speght usually bears, in the title-page, the date of 1597; but is described by others, as well as Thynne, to have been a publication in 1598. It was probably published in the January, February, or March of 1597, that is, 1597-8.

any further in this work, although some promise made to the contrarie, but to referre all to him, being a gentleman for that purpose inferior to none, both in regard of his own skill, as also of those helps left to him by his father. Yet notwithstanding, *Chaucer now being printed againe*, I was willing not only to helpe some imperfections, but also to adde some things: *Whereunto he did not only persuade me, but most kindly lent me his helpe and direction.* By this meanes, most of his [Chaucer's] old words are restored; Prouerbes and Sentences marked; such Notes, as were collected, drawn into better order; and the text by old copies corrected."

The preceding Extract, at first sight, might lead us to suppose that the Manuscript of Thynne could exhibit nothing but what had been communicated to Speght, and consequently what had already appeared in his improved edition. But this is not the fact. Of the points, discussed in Thynne's Animadversions, few are found in Speght's re-impression, which are accompanied with the elaborate disquisition here given; and several are not found at all. Indeed in the Glossary of Speght, under the word *harrold*, not only that curious illustration which is here be-

stowed upon it, will be sought for in vain ; but the reader is dismissed with a brief explanation, and with this notice from Speght himself : “ *But more hereof, when time shall serue, in M. F. Thin’s comment.*” Gloss. edit. 1602. Other instances of this description might be cited. The reader may satisfy himself by a comparison of passages in the Animadversions, whether critical or biographical, to which they apply, or were intended to apply, in Speght’s edition.

The value of Thynne’s Manuscript, thus exemplified, is further shewn in the interesting description which it offers of *The Pilgrim’s Tale*. Here again I must introduce the words of Speght in his Life of Chaucer ; where he excites in the reader an expectation which hitherto has not been gratified, and has directed the critick to pursuits which have not ended in success : “ M. William Thynn, in his first printed booke of Chaucers works with one columbe on a side, had a tale called the Pilgrim’s tale, which was more odious to the Clergie than the speach of the Plowman. The tale began thus : *In Lincolneshire fast by a fenne : Standeth a religious house who doth it kenne.*—The argument of which tale, as also the occasion

thereof, and the cause why it was left out of Chaucers works, shall hereafter be shewed, if God permit, in M. Fran. Thyns coment upon Chaucer; and the Tale itselfe published, if possibly it can be found." The *argument, occasion, and cause*, thus specified, are in this Manuscript minutely exhibited. But I will consider Mr. Tyrwhitt's reasoning on the extract just cited from Speght.

"It must be allowed that this description of Mr. *Thynne's first edition, with one *columbe on a side* and a tale called *The Pilgrim's Tale*, does not suit the edition printed by Godfray, which is in two columns, and has no Pilgrim's tale: but I observe that Mr. Speght does not pretend to have seen this book; he even doubts whether the tale *can be found*. If therefore I should be able to prove that the tale which he speaks of could not possibly be in Mr. Thynne's first edition, I presume no great stress will be laid upon the other part of his evidence, in which he supposes that edition to have been printed with only one column on a side.—It appears very strange at first sight that The Plough-

* Mr. W. Thynne, the father of F. Thynne.

man's Tale (according to Leland) should have been suppressed in Mr. Thynne's edit. *quia malos sacerdotum mores vehementer increpavit*, and that he should have inserted this Pilgrim's Tale, which as Mr. Speght tells us was still *more odious to the clergie*. A few years after, when the reformation was further advanced, in 1542, The Ploughman's Tale is inserted among Chaucer's Works and The Pilgrim's Tale is suppressed! But there is no occasion to insist upon these little improbabilities. Though Mr. Speght did not know where to find The Pilgrim's Tale, and the printer of the edit. in 1687 assures us that he had searched for it in the publick libraries of both Universities, and also in all private libraries that he could have access unto, I have had the good fortune to meet with a *copy; it is entitled *The Pilgrymes Tale*, and begins thus;

* "The copy of which I speak is in the black letter, and seems to have once made part of a volume of miscellaneous poems in 8vo. The first leaf is numbered xxxi, and the last xlv. The Pilgrim's Tale begins about the middle of fol. xxxi. and continues to the end of the fragment, where it breaks off imperfect. The first leaf has a running title—*Venus The Court of*—and contains the ten last lines of one poem, and another whole poem of twenty lines, before The Pil-

In Lincolneshyr, fast by the fene,
 Ther stant an hows, and you yt ken,
 And callyd Sempynham of religion,
 And is of an old foundation, &c.

There can be no doubt, I think, that this is the piece of which Mr. Speght had received some confused intelligence: it seems to have been mentioned by Bale among Chaucer's Works in the following manner, *Narrationes diversorum, lib. i. In comitatu Lincolnensi fuit.*—*Script. Brit.* p. 526, edit. 1559. But it is impossible that any one who had read it should ascribe it to Chaucer; he is quoted in it twice by name, fol. 33, and fol. 45, and in the latter place the reference seems to be made to a printed book. The reader shall judge —

He sayd he durst not it disclose,
 But bad me reyd The Romant of the Rose,
The thred leafe just from the end,
 To *the secund page* ther he did me send,
 He prayd me these vi stavis for to marke,
 Which be *Chaucer's* awn hand warke.
 ¶ Thus moche woll our boke sygnify
 That while Peter hath mastery, &c.

grim's Tale.—This curious fragment was purchased at the auction of Mr. West's library, in a lot (No. * 1040) of *sundry fragments of old black-letter books*, by Mr. Herbert of Gilston's Square, who very obligingly permitted me to examine it."

Then follow four more lines from Chaucer's R. R. v. 7263—6, ed. Urr. It is not usual, at least, to cite MSS. by *the leaf* and *the page*. But if this citation was really made from a printed book, *The Pilgrim's Tale* must have been written after Mr. Thynne's edition, for Chaucer's translation of *The Romant of the Rose* was first printed in that edition. Another passage will fix the date of this composition still more clearly. In fol. xxxix, xl, are the following lines ;

Perkin werbek and Jak straw

And now of late *our cobler* the dawe.

One would not expect to find any mention of *Perkin Warbeck* in a work attributed to Chaucer ; but, passing that over, I think it is plain, that *our cobler*, in the second line, means the leader of the Lincolnshire rebels in 1536, who, as Holinshed tells us, p. 941, called himself *Captaine Cobler*, but was indeed a Monk, named doctor Mackarell. *The Pilgrim's Tale* therefore was not written till *after* 1536, and consequently could not possibly be in Mr. Thynne's first edition, which was printed *at latest* in 1532."—Some of these doubts and suppositions of Mr. Tyrwhitt are dispersed into air, by the perspi-

cuous statement of Francis Thynne, in this Manuscript, respecting his father's labours, and the composition called *The Pilgrim's Tale*. Nor has Mr. Tyrwhitt been fortunate in shewing that, where a Bachelor who dances with Franchise, in the Romaunt of the Rose, is said to resemble *the lordes sonne of Wyndesore*, "a compliment seems intended to the young princes in general, rather than to any particular son of Edward III, who is certainly meant by *the lord of Windsor*; though in the French it is simply, Il sembloit estre *filz de Roy**." For here again the Manuscript of Thynne overturns the pretended *simple* statement of the French original, and vindicates the literal accuracy of Chaucer's designation. Mr. Godwin's inference, deduced from Mr. Tyrwhitt's assertion†, falls accordingly to the ground. But I will not anticipate too largely the contents of this most interesting document.

Whether Thynne's Letter, in its present form and substance, was conveyed to Speght, cannot now be ascertained. If it was, Speght

* At the conclusion of Mr. Tyrwhitt's Notes on the Canterbury Tales.

† Godwin's Life of Chaucer, ch. xxiv.

neglected to avail himself of much serviceable aid; if it was not, Thynne may be supposed to have still entertained the design of publishing a commentary on the poet, and consequently to have given Speght only such partial information and correction as we find in his edition. I am disposed, however, to think that the letter was received by Speght; and that the concealment of several circumstances in this Manuscript may be attributed to his indifference or want of judgement, rather than to Thynne's supposed intention.

Of Francis Thynne, and of his works, the reader will find an ample account in Antony Wood's History of Oxford Writers; where the historian, having recorded the numerous labours of this eminent antiquary, relates that “*he [Thynne] had several *Notes on, and Corrections of, Chaucer's Works* lying by him; with the helps of which, he *did intend to put out that author*; with a comment in our English tongue, as the Italians have Petrark and others in their language. *But he having been taken off from that good work*, he did assist Tho. Speght of Cambridge

* Ath. Ox. Vol. i. Art. F. Thynne, edit. 1691. col. 319.

with his notes and directions, as also with considerable materials for the writing Chaucer's Life." Francis Thynne was the officer in the College of Arms, distinguished by the title of Lancaster Herald. He died in 1611. His time appears to have been usefully employed in several departments of literature. Of his compositions Hearne has largely availed himself in his "Collection of curious discourses, written by eminent Antiquaries on several heads in our English Antiquities, and now **first published* chiefly for the use and service of the young Nobility and Gentry of England," in 1720. I may not omit mentioning, that, in the same Library, which now preserves his remarks on Chaucer, is a manuscript volume, in quarto, of Thynne's unpublished Epigrams and Emblems; dedicated also to Lord Chancellor Ellesmere.

* These are the discourses of Francis Thynne, viz.

No. 2. Of sterling money.

No. 8. Of what antiquity shires were in England.

No. 13. Of the antiquity and etymologie of terms and times for the Administration of Justice in England.

No. 25. Of the antiquity of the Houses of Law.

No. 46. Of the duty and office of an Heraulde of Armes.

II. This division of the Illustrations contains two documents; the first of which is the Will of Gower, and is of importance in respect to the history of his life. We have hitherto been told, * that we possess no materials for the biography of this distinguished character; that probably he was well born; that obscurity, however, hangs over his origin; and that an *indirect* proof of his wealth may indeed be drawn from the munificence of his conduct to the monastery of St. Mary Overies. To these specimens of cautious recital may be added the pretended date of Gower's death in 1402 or 1403. The Will, which we are now considering, is dated in 1408! If the knowledge of this curious document had never passed from the Registry, in which it is recorded; to impute blame to those, who have faithfully followed the authority of † preceding writers, in whom confidence may rarely be misplaced, might seem fastidious. But since it appears that

* Ellis's Specimens of the Early English Poets, vol. i. ch. vii. Godwin's Life of Chaucer, ch. xvii.

† Tanner, Bib. Brit. Hib. Warton, Hist. Eng. Poet. Edmondson, Baronagium Genealogicum, &c.

the Will of Gower was published in a * work, antierour to *Specimens of the Early English Poets* by Ellis, to the *Bibliographia Poetica* by Ritson, and to the *Life of Chaucer* by Godwin ; in a work, I may add, which is an honour to the individual who composed it, and which, in matters of antiquarian research, more particularly in those respecting biography, ought to be overpassed by no one: since this, I say, is the case, the continuation of mistake can no longer be defended, and ingenuity must be somewhat puzzled to excuse the neglect of Mr. Gough's *Sepulchral Monuments*.

X The Will is recorded in the Register of Archbishop Arundel; which is preserved, among other archiepiscopal records, in the Library at Lambeth Palace. The copy of it, printed by Mr. Gough, is correct; but wants part of the grant of administration to Agnes, the wife of Gower; which is now added.

Before I offer, from this document, *direct* proof of Gower's wealth; I think it right to notice the remark that he was *well*

* The *Sepulchral Monuments of Great Britain*, by Richard Gough, Esq. Centur. xv.

born, in order more fully to illustrate the opinion, stated by Mr. Ellis, that Gower, Chaucer, and Hoccleve, all of whom received their education at the Inns of Court, were of noble origin. This opinion derives weight from Sir John Fortescue's Treatise *De Laudibus Legum Angliæ*, where, in the forty-ninth chapter, he says, "Quo fit, ut vix doctus in legibus illis reperiatur in regno qui non sit nobilis, et de nobilium genere egressus. In his reverà hospitiiis, ultrà studium legum, est quasi gymnàsium omnium morum qui nobiles decent. Ibi *cantare* ipsi addiscunt, similiter et se exercent in *omni genere harmoniæ*; ibi etiam *tripudiare*, ac jocos singulos nobilibus convenientes, *qualiter in domo regiâ exercere solent*, enutriti. Ita ut milites, barones, alii quoque magnates et nobiles regni, in hospitiiis illis ponunt filios suos."—An old commentator on Fortescue says, that in Sir John's time "* none were admitted of the Inns of Court, but men as of bloud so of fortune; since to live and study there was so chargeable, that a thrifty liver

* Fortescutus Illustratus, or a Commentary on that nervous Treatise *De Laudibus Legum Angliæ*, written by Sir John Fortescue, &c. By Edw. Waterhous, Esq. fol. Lond. 1663. p. 527.

there could not come off for less than 80 *escues*, which I take not to be as Mr. Mulcaster makes it to amount to, twenty marks ; but, casting the *escues* into those that are *escue vieil*, worth 7s. 6d. sterling a piece, comes to near 30*l.* a year, which in that time was a good allowance, &c.”

The preceding remark may be considered as a correction of what the author had elsewhere said, respecting the necessary expenses incurred by the students at those seminaries. “ * Anciently no man was capable of an entry there but a gentleman of arms and blood ; and Mr. Fern sayes, he has seen an alphabet about the end of Henry the fifth’s time, in which were the names and arms of the house and family of all those who were members of an Inn of Court, who exceeded not the number of 60, all gentlemen of perfect descents ; and Fortescue tells us, that in H. 6th’s time, the Inns of Court had in them 200 or near ; and because the expense of living there was at least to every man 20 marks a year, *ipsi nobilium filii tantum in hospitiiis illis leges addiscunt.*”

* Discourse of Arms and Armory, by Edw. Waterhous, Esq. 8vo. Lond. 1660. p. 131.

Having shewn that, instead of 20 marks, near 30 pounds a year would be requisite to defray their charges, the commentator tells us that the *men of honour and worship*, who sent their children to the Inns of Court, added “* to their convenient chamber decent furniture, rich apparel, different masters for every science, a full purse for every pastime, and a well apparated servant to attend them, [which] enhaunsed the expence of their stay there; which they very willingly allowed to train their sons up to generous purposes of recreation and profession; since as they were the best of the nation that so placed them, so they, having sufficient estates to defray the charge of their conspicuity, expended it on them in their persons and equipage. For, as then, none but men of estate entred themselves at the Inns of Court, so, being there entred, none almost lived but with a servant to attend him when an under-bar student; which was very comely and useful, if the servant were well chosen and proved well.”

From this picture of education in the time of Gower and Chaucer, I pass to the consideration of Gower's Will. The date shews

* Commentary upon Fortescue, p. 528.

us that he was living in the early part of 1408. The probate of administration was signed on the 24th of October in that year. His bequests to the Prior, the Sub-prior, Canons, and Servants, of St. Mary Overies; to the four parochial Churches and their Incumbents in Southwark; and to several Hospitals; bespeak his charity and piety, if not his wealth. But the legacy to his wife of one hundred pounds, of all his valuable goods, and of the rents arising from his Manors of Southwell in the county of Nottingham, and of Multon in the county of Suffolk; these, I think, undeniably prove that he was rich. From the appendage to the probate of administration, dated the 7th of Nov. 1408, it appears also that he possessed *bona notabilia* in several dioceses. In a word, from this document we learn new facts in the history of the poet, illustrating also, in some degree, the manners of the time, as well as his rank in society.

The second article, in this division of the Illustrations, is the copy of a Deed preserved among the ancient records of the Marquis of Stafford. To this Deed, of which the local date is *Stitenham*, and the chronological 1346, one of the subscribing witnesses is

John Gower; who, on the back of the Deed, is represented, in the hand-writing of at least a century later, to be “*Sr. John Gower the Poet.*” I offer this Deed as presumptive evidence that Gower, the Poet, was indeed the person, whose attestation is recorded in it; and also that he was of the House of Stitenham. At the date of this Deed in 1346, Gower was upward of twenty years of age. This circumstance therefore cannot but countenance such appropriation of testimony. Leland, Bale, Pits, and Holinshed, pronounce the Poet a *Gower of Stitenham*; though Francis Thynne * questions their assertions, and Caxton † says that he was a native of Wales. Later writers consider his extraction as involved in much obscurity. Yet Edmondson, in his genealogical table of the Stitenham family ‡, places him in the fourth descent of this illustrious House; though indeed he § mis-states the year in which he died, and cannot be justified, I think, in saying that Thomas Gower, his

* *Animadversions*, in this volume, p. 23.

† In the title of his edition of *Gower's Confessio Amantis*, 1483.

‡ *Baronagium Genealogicum*, vol. iii. tab. 254.

§ See before, p. xii.

only son, was governour of the castle of Mans in the times of the fifth and sixth Henries. Gower died in Henry the fourth's reign. But no mention is made, in his Will, of any child. Yet Gower, as represented to us in that document, was of too pious and considerate a temper to omit the notice of offspring, if, at the time when he bequeathed his considerable property, the endearing name of father belonged to him. Edmondson does not mention either name of the lady, to whom Gower was married; the *Christian* name of whom, the Will, however, records. Yet Glover in his Visitation of Yorkshire, preserved among the Manuscripts in the * College of Heralds, † describes this Sir John Gower (whom Edmondson calls the Poet) as married to a lady, named not *Agnes* as in the Will, (who, however, might be his second wife,) but *Elizabeth*, daughter of Sir Edward *Sadbowrughe*, baron of the Exchequer; by whom his issue

* The College of Heralds contains no other materials of importance in respect to the history of Gower. It possesses, however, an imperfect copy of the *Confessio Amantis*, in manuscript; the gift of Henry, duke of Norfolk, in King Charles the second's time.

† Glover's MSS. Yorkshire, 2. D. 5. fol. 134. b.

enumerated are five sons, the second of whom is named John, and three daughters. I find no such person as Edw. Sadbowrughe among the barons of the Exchequer. The * mistaken appellation of knightly rank, by which Gower is distinguished; and the confusion respecting his marriage and issue; render therefore the derivation of his extraction, as given by Glover and Edmondson, somewhat questionable. But the date of the Deed, which we have been considering; the age of Gower at the time; and the place, at which the Deed is signed, and to which it refers; all seem to justify the opinion that Gower was of the Stitenham family in Yorkshire. I should not omit to observe that the pretended place of Gower's nativity, Wales, which † Caxton had asserted, was not thought worthy of admission by Berthelet in his subsequent ‡ editions of the *Confessio Amantis*, printed in 1532 and 1554. This implies

* See Thynne's Animadversions in this volume, p. 24.

† See before, p. xviii.

‡ Herbert implies, that Berthelet had admitted Caxton's assertion in his edition of 1532, and expunged it in that of 1554. *Typogr. Antiq.* vol. i. p. 45. The *Biographia Britannica* (Art. GOWER,) pretends also that Berthelet's first edition contained the assertion. But these are mistakes. In neither of Berthelet's editions will it be found.

suspicion, at least, of the credibility due to Caxton's unauthenticated mention of the poet's Welch origin. Nor can I find any solid ground of support for Mr. Godwin's conjecture, that Gower was “*related to Henry Gower, bishop of St. David's, who died in 1347; when our poet was upward of twenty years of age.” The proud tradition in the Marquis of Stafford's family has been, and still is, that he was of *Stitenham*; and who would not consider the dignity of their genealogy augmented, in enrolling, among its worthies, THE MORAL GOWER!

III. This division of the Illustrations contains *An Account of some valuable Manuscripts of Gower and Chaucer, which I have examined*. To the antiquary and the critick this labour may perhaps be found of considerable service. It points out legitimate and hitherto unemployed materials for a new edition of either poet. It interweaves some curious circumstances, respecting generally the literature of elder days. Let me be permitted to hope, that there is no reader to whom this descriptive catalogue may not afford at least a gleam of amusement, and that

* Life of Chaucer, ch. xvii.

there are several to whom the knowledge, thus communicated, of means by which disputed passages may best be settled and an accurate text be formed, will prove a very high gratification. Additions to the list of manuscripts, here given, no doubt, may be made; for neither time nor health have permitted that, in subserviency to this object, I should examine *every manuscript collection* in the kingdom; an undertaking indeed very difficult, if possible, to be accomplished by any individual. Enough is here detailed to encourage in any one what was once the *intention of Johnson, and perhaps to assist in improving (I speak however with deference) what the learned Tyrwhitt has produced.

IV. Important as a re-publication of Gower's poetry might be, particularly as it respects the history of our language; it is not, how-

* See the Life of Johnson, by Sir John Hawkins, and by Boswell; where, in the list of publications projected by that great man, is, "Chaucer; a new edition of him, from manuscripts and old editions, with various readings, conjectures, remarks on his language, and the changes it had undergone from the earliest times to his age, and from his to the present. With notes explanatory of customs, &c. and references to Boccace and other authors from whom he has borrowed; with an account of the liberties he has taken in telling the stories; his life; and an exact etymological glossary."

ever, probable that the work (to use a common phrase) would be *very popular*. But, as Mr. Ellis observes, “* although few modern readers will be tempted to peruse a poem of more than thirty thousand verses, written in obsolete English, without being allured by the hopes of more entertainment than can easily be derived from the *Confessio Amantis*, there are parts of the work which might very probably be reprinted with advantage.” Among these Mr. Ellis admits the *Tale of the Caskets*; which forms a part of this fourth division of the Illustrations; and which, with the extract here given from another part of the poem, will interest the reader in Gower’s behalf. To these selections I have prefixed the Preface, which is found in Berthelet’s † two editions of the *Confessio Amantis*; as it shews the great esteem in which Gower was then held, while it also offers some ingenious criticism on the work, and affords some notices of Chaucer also as well as Gower.

With the subject of the *Confessio Amantis* some readers of this volume may yet be un-

* Specimens of Early English Poets, vol. i. 179.

† In 1532, and 1554.

acquainted. To such I will offer from Mr. Warton a brief analysis of it. “* This poem is a dialogue between a lover and his confessor, who is a priest of Venus, and, like the mystagogue in the Picture of Cebes, is called Genius. Here, as if it had been impossible for a lover not to be a good catholick, the ritual of religion is blended with the breviary. In the course of the confession, every evil affection of the human heart, which may tend to impede the progress or counteract the success of love, is scientifically subdivided; and its fatal effects exemplified by a variety of apposite stories, extracted from classicks and chronicles.” But (to add the judicious remark of Mr. G. Ellis) “† because example is more impressive than precept, the confessor illustrates his injunctions by a series of apposite tales, with the morality of which our lover professes to be highly edified; and, being of a more inquisitive turn than lovers usually are, or perhaps hoping to subdue his mistress by directing against her the whole artillery of science, the lover gives his confessor an opportunity of inci-

* Hist. of English Poetry, vol. ii. 3.

† Specimens of Early Eng. Poets, vol. i. 177.

dentally instructing him in chemistry and in the Aristotelian philosophy. At length, all the interest that he has endeavoured to excite, by the long and minute details of his sufferings and by manifold proofs of his patience, is rather abruptly and unexpectedly extinguished: for he tells us, not that his mistress is inflexible or faithless, but that he is arrived at such a good old age that the submission of his fair enemy would not have been sufficient for ensuring his triumph."

Through this learned and elaborate work, the poet, as Mr. Ellis adds, seems to have distributed all the contents of his commonplace book; several of which, I cannot deny, are very opposite to sweet and honied sentences. At the same time let it be remembered, that when considered in the character, appropriated to him by Chaucer, of *the moral Gower*, " * he always appears to advantage; is wise, impressive, and almost sublime." The obscure and forgotten sources, from which many of his tales are derived, Mr. Warton has successfully investigated. A branch of learning, popular in his time, and to which he was attached; I mean, the study of romances; is illustrated in the notes, which

* Ellis, &c. vol. i. 179.

I have added to this division, from the curious evidences relating to the subject, which the manuscript libraries of the Archbishop of Canterbury and the Marquis of Stafford have afforded. Information will here be found, which may serve to silence the *doubt of Ritson, and to confirm the †assertion of Warton, that the libraries of the monasteries abounded with romances.

In giving Gower the precedence, as well in what relates to the manuscripts of his poetry as to the extracts which are made from his works, no one will suppose me influenced by any other motive than that of attention to chronological propriety. He was ‡born before Chaucer. Authors, both historical and poetical, in the century after the decease of these poets, usually coupling their names and describing their accomplishments, place Gower before Chaucer; not intending (for I cannot think so badly of their taste as to suppose that they preferred Gower to Chaucer,) any precedence in respect to *talents*, but merely the accustomed tribute due to

* Metrical Romances, vol. i. ci.

† Hist. Eng. Poetry, vol. i. 87.

‡ Ellis's Specimens of Early Eng. Poets, &c.

See also Fox's remark in the next page.

seniority. To the poetical testimonies of Skelton and Hawes, cited in the title-page of this volume, might be added verses of an anonymous writer given by Speght in his edition of Chaucer on the authority of Stow, and from Speght adopted by Urry. Historical evidence presents itself in the observation of John Fox: “* As touching the tyme of Chaucer, by his owne words in the end of his first booke of *Troylus and Creseide* it is manifest, that he and Gower were both of one time; although it semeth that *Gower was a great deale his ancient*; both notably learned, as the barbarous rudenes of that tyme did geve; both great † friends together;

* Book of Martyrs, edit. 1583. vol. ii. p. 839.

† These words are almost the same as those in Berthelet's Preface to Gower's *Confessio Amantis*. See p. 142. The *friendship* of Gower and Chaucer, which has been supposed to have commenced in their academical days, and is known to have continued undiminished for more than forty years, was dissolved before their death. The indirect sarcasm levelled by Chaucer against Gower, in the Prologue to his *Man of Lawes Tale*; and the suppression, in some Manuscripts, of the compliment paid by Gower to Chaucer, in the Epilogue to his *Confessio Amantis*; are considered as decisive proofs of broken amity. See Tyrwhitt's *Introduct. Disc. Canterb. Tales*, §. xiv. Whatever was the cause of this disunion, it cannot but be deeply lamented, that two such men, “with so many points of sympathy,” as Mr. Godwin well observes,

both in like kinde of study together occupied ; so endeavoring themselves, and employing their tyme, that they, excelling many other in study and exercise of good letters, did passe forth their lives here right worshipfully, and godly, to the worthye fame and commendation of their name." Fox, I should observe, is led to this eulogium, on account of the distinguished learning of Gower and Chaucer, and of the consequent service which their talents contributed towards the Reformation. " This I mervaile," says the historian, " to see the idle lyfe of the priestes and clergymen of that tyme, seeing these lay persons shewed themselves in these kinds of liberall studyes so industrious and fruitfully occupied." I shall have occasion again to cite the remarks of Fox, in respect to what I shall presently and distinctly say of Chaucer. In the mean time, I will give another proof, from a very

" and with so great a similarity of pursuits ; both lovers of learning ; both inspired with taste ; both cultivators and refiners of their native tongue, at a time when so few minds existed congenial with their own ;—that two such men, after having known each other so intimately, and mutually looked to each other for fellowship in amusement and relief in adversity during so long a period, should come to view each other with eyes of estrangement, indifference, and disgust." *Life of Chaucer*, ch. xvii.

curious work, of the chronological precedence shewn to Gower. It occurs in a * Dialogue, of the sixteenth century, between Medicus and Crispine; in which a Vision of the Poets is ingeniously described. “ I did beholde on the other side the nine Muses, with strange instrumentes of Musicke, sitting vnder the hille Parnasus, and Poetes sitting vnder the grene trees, with laurell garlandes, besette with roses aboute their heads, hauyng golden pennes in their handes, as Homer, Hesiodus, Ennius, &c. writyng verses of sondrie kindes. And Lucanus sat there very high, nere vnto the cloudes, apparelled in purple, &c.

“ And nere them satte *old Morall Goore*, with pleasaunte penne in hande, commendyng honeste loue without luste, and pleasure without pride, holinesse in the Cleargie without hypocrisie, no tyrannie in Rulers, no falshode in Lawiers, no usurie in Marchauntes, no rebellion in the Commons, and vnitie emong kyngdoms.”

Afterwards, the character of Chaucer is thus quaintly exhibited: “ Wittie Chaucer

* A Dialogue both pleasaunt and pietifull, wherein is a godlie regiment against the Fever Pestilence, &c. Impr. at London, 12mo. 1573. bl. 1. *To the Reader*, signed W. Bullein. [Brit. Mus. 7. B. a.] pagg. 17, 18, 19, 20.

satte in a chaire of gold covered with roses, writyng prose and rime, accompanied with the Spirites of many kynges, knightes, and faire ladies; whom he pleasauntly besprinkled with the sweete water of the welle, consecrated vnto the Muses, ecleped Aganippe. And as the heauenly Spirite commended his deare *Brigham for the worthie entombyng of his bones, worthie of memorie, in the long slepyng chamber of moste famous kinges; even so in tragedie he bewailed the sodaine resurrection of many a noble man before their time in spoilyng of Epitaphes, wherby many haue loste their inheritaunce, &c. And further thus he saied, lamentyng:

Coueteous men do catche all that thei maie haue,
The felde and the flocke, the tombe and the graue;
And as thei abuse riches and their graues that are gone,
The same measure thei shall haue every one.

Yet no buriall hurteth holie men, though beastes them deuour;

Nor riche graue preuaileth the wicked, for all yearthly power."

* Nicholas Brigham, who, in 1556, erected a new and sumptuous monument in Westminster Abbey to the memory of Chaucer. See Gough's Sepulchral Monuments. Brigham was a man of learning, and a poet. See Wood's Ath. Ox. and Lambeth MSS. No. 1106.

Having given these proofs of the priority usually observed, where the names of Gower and Chaucer are cited; I will not withhold an example, in which the precedence is given to Chaucer; especially as it occurs in a manuscript poem, the author of which has been inaccurately described by * Casley, whom Ritson pretends to correct; and also by † Ritson himself. The Manuscript is now in the possession of Mr. G. Nicol, his Majesty's bookseller. It contains, first, the poem of Hoccleve *De Regimine Principis*, with an indifferent marginal portrait of Chaucer; and, then, the metrical translation of ‡ Boetius;

* Catalogue of MSS. of the Royal Library, 1734. 18. A. XIII. "A. M. T. Sev. Boetius, his 5 Books of the Comfort of Philosophy: translated into English verse by *John Lydgate*, A. D. 1410."

† "Walton, or Waltwnem, John, canon of Oseney, translated into English verse *The boke of comfort* called in Latyn *Boecius de consolatione philosophie*, &c. The translation appears, from a manuscript copy quoted by Hearne, Præf. in *Camdeni Annales*, p. cxxxiii. to have been finished in 1410; conformably to another among the king's MSS. in which the work is said to be translated *per capellanum Johannem*, whom Casley mistook for Lydgate." *Bibl. Poet.* p. 39. But see the next note.

‡ At the end of the translation is the following avowal: "Explicit liber Boecii de consolacione philosophie de latino in Anglicum translatus anno dñi millesimo ccccº. per Capellanum Johannem Tebaud alias Watyrbeche."

of which author, we must remember, Chaucer had given a prose translation; so that we may consider the precedence, bestowed by this versifier of Boetius on Chaucer, as a proper mark of his grateful acknowledgment to Chaucer's having led the way in the business which he had undertaken.

* I have herd speke, and sumwhat have I seyn,
Of dyvers men that wondir subtilly
In meetre summe, and summe in prose pleyn,
This book han translatid sufficiently
In to englissh tonge wol ny.
But I moste use the wyttis that I have,
Though I may not do so; yet forthy
With help of God the sentence schal I have.

To *Chawceer* that was flour of rhetoryk
In englyssh tonge, and excellent poete,
This woot I wel, no thyng may I do lyk,
Though so that I of makying entermete;
And *Gower* that craftily dooth trete,
As in his booke of moralite:
Though I to hem in makying am unmeete,
Yet muste I schewe it forthe that is in me.

Mr. G. Ellis, I should observe, in his *Early Specimens of the English Poets*, considers the character and works of Gower

* The fourth and fifth stanzas of an Introduction preceding the Prologue to this Translation.

before those of Chaucer. The imitation of the *Confessio Amantis* by Chaucer in his * *Man of Lawes Tale*, affords a convincing proof, says Ritson, † that Gower is a poet antierour to Chaucer, though many of the latter's pieces happen to appear with a date earlier than his own. The fact is true; but the argument by which Ritson supports his allegation, is false. He says, that Gower expressly calls Chaucer "his disciple and poete;" for that, "in the flowres of his youth," he had made for his sake "ditees and songes glade." This is a grievous blunder: It is Venus, whom Gower describes, at the close of his *Confessio Amantis*, claiming Chaucer as her scholar and her bard, and as having distinguished himself in her service by his literary compositions.

V. In this division of the Illustrations, I have presented, under the expectation that

* See also the Illustrations, in this volume, p. 106, 107.

† Metrical Romances, vol. iii. p. 323. Dr. Johnson has offered a remark, that "he that reads *the works of Gower* will find smooth numbers and easy rhymes, of which Chaucer is supposed to have been the inventor; and the French words, whether good or bad, of which Chaucer is charged as the importer." *Introduct. Eng. Dictionary.*

they will be acceptable to every judicious reader, and as a specimen of the poet's various talents, *The Prologue to the Canterbury Tales*, and *The Floure and the Leafe*. To these I have ventured to subjoin remarks, intermixed with several which have been the fruits of researches successfully made by Warton, Tyrwhitt, and others. Nor in my own observations, I may humbly add, will some interesting circumstances of original information be sought in vain.

They, who are little acquainted with Chaucer, will feel themselves obliged by this invitation of their notice to his celebrated Prologue. “* Chaucer's vein of humour,” Mr. Warton elegantly remarks, “although conspicuous in the *Canterbury Tales*, is chiefly displayed in the Characters [described in the Prologue] with which they are introduced. In these his knowledge of the world availed him in a peculiar degree, and enabled him to give such an accurate picture of ancient manners, as no contemporary nation has transmitted to posterity. It is here that we view the pursuits and employments, the customs and diversions, of our ancestors, copied from

* Hist. of Eng. Poetry, vol. i. 435.

the life, and represented with equal truth and spirit, by a judge of mankind, whose penetration qualified him to discern their foibles or discriminating peculiarities ; and by an artist, who understood that proper selection of circumstances, and those predominant characteristicks, which form a finished portrait. We are surprised to find, in so gross and ignorant an age, such talents for satire, and for observation on life ; qualities, which usually exert themselves at more civilised periods, when the improved state of society, by subtilising our speculations and establishing uniform modes of behaviour, disposes mankind to study themselves, and renders deviations of conduct and singularities of character more immediately and necessarily the objects of censure and ridicule. These curious and valuable remains are specimens of Chaucer's native genius, unassisted and unalloyed. The figures are all British, and bear no suspicious signatures of classical, Italian, or French imitation. The characters of Theophrastus are not so lively, peculiar, and appropriated."

The happy and successful manner, with which Chaucer, as well in his Prologue as in other parts of his Works, attacked the care-

less fraternities of the church, has obtained him the rank of a religious reformer, and enrolled him among our * ecclesiastical or the-

* Under this character he is expressly described, (not without mis-terming him however, as others have mis-termed both him and Gower, a knight,) in the list of Oxford writers, prefixed to "Gabrielis Poueli, Ordovicis Britanni, Davidis F. Disputationum Theologicarum et Scholasticarum de Anti-christo, et ejus Ecclesia, Libri duo, &c." Lond. 1605. Præf. ad Academ. Oxon. p. 32.

Under this character also, the celebrated Henry Wharton has left in manuscript a sketch of Chaucer, which is preserved in the Manuscript Library at Lambeth, and was intended by him as an addition to Cave's *Scriptores Ecclesiastici*; although, in the republication of Cave's work in 1740, this *Historiola* of Chaucer (which is printed in the Appendix to the second volume) is given, but not correctly, to Archbishop Tenison. See MSS. Lamb. 956. The sketch is very elegant.

"Vir extra controversiam doctissimus, Poetarum verò Anglicanorum facilè princeps et parens; sui sæculi ornamentum, inquit magnus ille Camdenus, extra omnem ingenii aleam positus, et Poetastros nostros longo post se intervallo relinquens. Sanè is est, quem antiquis Latii Poëtis non immeritò conferre possemus, si aut sæculum aut linguam nactus esset faciliorem; licèt id in Chauceri laudem haud parùm cedat, quòd tam rudi ævo priscorum Poetarum veneres si non assecutus, saltem imitatus fuerit; et horridiusculam linguæ Anglicanæ (qualis tunc temporis obtinuit) duriciem, carmine ligatam, amœniorem atque elegantiorẽ reddiderit. Primus enim omnium linguæ nostrati sordes excussit, nitorem intulit, et largâ vocum molliorũ aliundè invectarum suppellectile ditavit: id operis præcipuè in Poematiis suis condendis in animo habuisse visus. Unde jure de eo Lelandus:

ological writers. The historian of the martyrs, whose tribute of commendation to the labours of Gower and Chaucer I have already cited, thus expatiates on the religious utility of Chaucer's Works. "But much more I mer-vaile to consider this, how that the bishops condemning and abolishing all maner of English bookes and treatises, which might bring the people to any light of knowledge, did yet authorise the Workes of Chaucer to remaine still and to be occupyed; who (no doubt) saw in religion as much almost as

Anglia Chaucerum veneratur nostra Poetam,

Cui veneres debet patria lingua suas.

Neque solùm principem apud conterraneos Poetas loci gloriam tulit: verùm etiam totum scientiarum, quâ latè patet, circulum haud infeliciter confecerat. Dialecticæ ac Philosophiæ haud vulgariter peritus, Historiæ callentissimus, Rhetor satis venustus, Matheseos non ignarus; *in rebus denique Theologicis apprimè versatus, de quibus acutè atque eruditè sæpiùs disputat.* Subtiliorem etenim Scholarum disciplinam probè noverat; *castioris autem Theologiæ studio nullos ferè non sui temporis Theologos antecelluit, WICLEFI dogmata ut plurimum secutus, et infucatam ac genuinam pietatem sectatus. Hinc graviores Ecclesiæ Romanæ superstitiones et errores acerbè sæpiùs vellicat; corruptam ineptissimis commentis disciplinam ecclesiasticam luget; Cleri luxuriam et ignaviam castigat; in Ordines autem Mendicantes projectissimo ubique odio invehitur, quorum hypocrisin, ambitionem, aliaque vitia turpissima, aliquoties datâ operâ, nullibi verò non oblatâ quâvis occasione, acerrimè insectatur."*

even we doe now, and uttereth in his workes no lesse, and seemeth to be a right *Wiclevian*, or els was never any; and that all his Workes almost, if they be throughly advised will testify, (albeit it be done in mirth and covertly,) and especially the latter ende of his third booke of the *Testament of Love*: for there purely he toucheth the highest matter, that is the Communion: Wherin except a man be altogether blind, he may espy him at the ful. Although in the same booke (as in al other he useth to doe) under shadows covertly, as under a visour, he suborneth Truth in such sort, as both privily she may profit the godly-minded, and yet not be espyed of the crafty adversary: And therefore the bishops belike, taking his works but for jesses, and toies, in condemning other bookes, yet permitted his bookes to be read. So it pleased God to blind then the eies of them, for the more commodity of his people, to the intent that, through the reading of his treatises, some fruit might redound thereof to his church, as no doubt it did to many; as also I am partly enformed of certaine which knew the parties, which to them reported, that, by reading of Chaucers Works,

they were brought to the true knowledge of religion."

Fox proceeds to lay great stress upon *The Plowman's Tale*, as if it were the undoubted production of Chaucer. That it was not written by Chaucer, the minuter researches of modern criticism have * satisfactorily shewn. Enough, however, of that disposition, for which Fox commends him, eminently displays itself in his genuine works.

The text, which I have used in the Extracts from Chaucer's poetry, is † that of Mr. Tyrwhitt in the *Canterbury Tales*;

* See Warton's *Hist. of Eng. Poetry*, and Tyrwhitt's *Introduct. Canterb. Tales*. I take this opportunity of mentioning a very curious edition, hitherto unnoticed, of the poem falsely attributed to Chaucer. It is of the duodecimo size, in the black letter, without date, and imprinted at London in Paules churchyard at the sygne of the Hyll by Wylliam Hyll. It is entitled, *The Ploumans tale compylled by syr Geffray Chaucer knyght*. I have compared with the poem as printed by Urry forty or fifty lines, and I found almost as many variations between them. The colophon of this book is, *Thus endeth the boke of Chaunterburye Tales*. This rarity belongs to the Rev. Mr. Conybeare, the present Professor of the Saxon language in the University of Oxford.

† See the grammatical and metrical analysis of the first eighteen lines of the *Canterbury Tales* by Mr. Tyrwhitt, which deserves, as Mr. Malone has judiciously remarked, to be studied by every reader of Chaucer.

and, in the *Floure and Leafe*, a text derived from collation of the first and second editions of *Speght*, and the edition of *Urry*. The text of *Urry*, as Mr. *Ellis* has *observed, exhibits the measure of the verse more uniformly smooth and harmonious than it is found in the early printed copies. But this agreeable effect being produced by unwarrantable interpolations, changes, and omissions, (of which numerous instances might be given in this little poem,) I have followed the example and advice of Mr. *Ellis* in reverting to the black letter editions. For these, he rightly adds, till some able English critick, following the example of the admirable *Tyrwhitt* in the *Canterbury Tales*, shall have accurately reformed from a collation of manuscripts the text of *Chaucer's* †remaining works, can

* *Specimens of the Early Eng. Poets*, vol. i. 227. /

† What Mr. *Godwin* has offered on this subject, deserves particular attention. " There is nothing more ardently to be wished by the admirers of *Chaucer*, than that a correct and elaborate edition should be made of his works; and that some of the same exertions should be spent upon illustrating them, which have of late years been so liberally employed upon the productions of *Shakspeare* and *Milton*. Mr. *Tyrwhitt* indeed has taken much pains, and in many instances to excellent purposes, with the *Canterbury Tales*; but nothing can be

alone be safely trusted, rude and faulty as they may appear.

VI. I trust that I am correct, in considering what composes this division of the Illustrations, and to which I have given the title of *Poems supposed to be written by Chaucer during his imprisonment*, as a discovery of some importance. The Poems are extracted from two leaves preceding the beautiful Manuscript of the Canterbury Tales, written in the fifteenth century, belonging to the Marquis of Stafford. To our most curious antiquaries they are unknown.

The imprisonment of Chaucer is indeed proved on his own authority, though it is not accompanied with a date. In his prose-composition, the * *Testament of Love*, he

more miserable than the condition of the printed copies of the rest of our author's works.—A vulgar judgement has been propagated by slothful and indolent persons, that the *Canterbury Tales* are the only part of the Works of Chaucer worthy the attention of a modern reader; and this has contributed to the wretched state, in which his works are still permitted to exist." Life of Chaucer, ch. xii.

* The *Testament of Love*, evidently an imitation of Boethius *de consolatione Philosophiæ*, is supposed by Mr. Tyrwhitt to have been begun by Chaucer *after his troubles*, in the middle part of the reign of Richard II, and to have been finished about the time that Gower published his *Confessio Amantis*, in the 16th year of that reign; or at least to have been then far

pathetically represents himself “* witlesse, thoughtfull, sightlesse lokinge, enduring his penaunce in *this derk prisonne*, [supposed by the biographers of the poet to mean the Tower of London,] caitiffned fro frendshippe and acquaintaunce, and forsaken of al that any worde dare speke.” Again, he says: “† I had richesse suffisauntly to weive nede; I had dignite to be reverenced in worship. Power me thought that I had to kepe fro min enemies; and me semed to shine in glory of renome.—Every of tho joyes is turned into his contrary: for richesse, now have I povertie; for dignitie, now am I *enprisoned*; in stede of power, wretchednesse I suffre; and, for glory of renome, I am now despised and foulliche hated.”

This confinement of the poet has been attributed to his having been concerned in the affair of John of Northampton. His descrip-

advanced, as Gower mentions it by its title. Acc. of Chaucer's Works.—I incline to think that this composition was written *during his troubles*; and that Chaucer had shewn it to Gower, while their friendship existed. In some Manuscripts of the *Confessio Amantis*, it must not be forgotten, the very passage, which compliments Chaucer on account of his *Testament of Love*, is withdrawn.

* Test. of Love, edit. Urr. p. 479. col. 2.

† Ibid. p. 502. col. 1.

tion, in the *Testament of Love*, of the pretences and modes of reasoning brought forward by the party he embraced, coincides, says Mr. Godwin, “*in so many particulars with Walsingham’s account of the proceedings of John of Northampton, that it is almost impossible to doubt that these were the proceedings in which the poet found himself so deeply entangled.” That the *Testament of Love*, which authenticates the history of his durance, was not written till after the close of the year 1386, may be gathered from a comparison of his own words with the date of the appointments to situations, bestowed on others, of which he had been deprived. These were the offices of Comptroller of the Customs in the Port of London, and Comptroller of the Small Customs; of which the former was † bestowed on Adam Yerdely, and the latter on Henry Gisons, in the December of 1386. His own words are: “‡Thy worldly godes ben fulliche dispente, and thou berafte out of dignitie of office.”

* Life of Chaucer, ch. 50.

† Proved from the Tower-Records, both in this and the following instance, by Mr. Godwin. Life of Chaucer ch. 50.

‡ Test. ed. Urr. p. 490. col. 2.

But the date of his imprisonment may, without impropriety, be considered as somewhat antierior to these deprivations. At this period, † Vere, Earl of Oxford, the favourite of the king, exercised the most unbounded authority; nor ceased to influence the unhappy Richard till at least towards the close of the following year.

In his confinement the poet, as Mr. Godwin well remarks, “ ‡ recollected his former pursuits, the cherished visions of his happier days, and became again an author;” alluding to his composition of the *Testament of Love*. Nor is it improbable that he was forbidden, as Mr. Godwin adds, “ § the visits of his friends; but by the magick power of fancy he called about him celestial visitants.” Such cheering visitation is indeed || avowed in the first of the poems, contained in this division of the Illustrations. This poem also, frequently in the very words which describe similar feelings in the *Testament of Love*,

† Compare all our historians, under the years 1386, 1387.

‡ Life of Chaucer, ch. 50.

§ Ibid.

|| See the poem, p. 299.

faithfully I belevyd
That the voyce came from the celestyall place.

deplores the loss of comforts which had been enjoyed, specifies the gloomy situation into which he was brought, and at the same time consoles the heart with religious sentiments.

* Phrases also of particular and striking import in other parts of Chaucer's Works, are found in this poem. The poem, which follows, presents resemblance likewise to the *Testament of Love* in its allegorical style; for in the one he amuses himself; in this respect, with the name of *Vere*, as in the other with that of *Marguerite*. This poem is certainly intended to implore the assistance of Vere. To whom could the author address himself with better prospect of obtaining restoration to liberty, than to such a man? And, considering the time and all the circumstances which I have stated, to whom may we impute these compositions but to Chaucer?

VII. The Glossary, which forms this division of the Illustrations, is founded, with gratitude, on that of Mr. Tyrwhitt, as far as respects what is extracted from Chaucer's Prologue to the *Canterbury Tales*, and the *Flower and Leaf*; yet not without occasional but re-

* These corresponding sentiments and phrases are exhibited under the text of the Poems.

spectful difference of opinion, and not without some augmentation. The other Extracts, given from our early writers in this volume, present indeed words and phrases, or allusions to manners and customs, though not numerous, which are not found in Chaucer. Of such the illustration has been sought by me from authentick sources.

Nor may the engravings, which accompany this work and are minutely correct copies of what they represent, be unacceptable to the lovers of Gower and Chaucer. The portrait of Chaucer is copied from the Manuscript of the Canterbury Tales, belonging to the Marquis of Stafford. Of Gower's monument in the Church of St. Saviour (which formerly was the Monastery of St. Mary Overies) in Southwark, and of Chaucer's in the Abbey of Westminster, I directed the drawings to be taken on the respective spots. Of these tombs the former has witnessed the least injury. The latter is not that which Berthelet describes as existing in 1532, but that which was erected to the poet's memory in 1555 by Nicholas Brigham.

To the Marquis of Stafford my thanks have been already tendered. It remains

that I should acknowledge the similar liberality of the Archbishop of Canterbury, in permitting me to make such extracts from his fine collection of manuscripts as might be subservient to my design. Of this occasion I avail myself gratefully to acknowledge also, what none have experienced in a kinder manner than I have from his Grace's usual generosity, the encouragement of a prelate vigilant and zealous in the cause of literature.

While I claim the indulgence of the candid for any inaccuracy which I may have stated, and submit with cheerfulness to the judicious reader the authentick documents which I have collected; however humble my labour has been, I shall always think that the time passed pleasantly, if not usefully, which was devoted to any illustration of those writers, by whom our language has been improved, and to whom our reformed religion is indebted.

HENRY J. TODD.

Feb. 24, 1810.

ILLUSTRATIONS,

Nº. 1.

ILLUSTRATIONS.

PLATE I.

ANIMADUERSIONS
VPPON THE ANNOTACIONS
AND CORRECTONS OF SOME
IMPERFECTONS OF IMPRESSONES
OF CHAUCERS WORKES (SETT
DOWNE BEFORE TYME AND
NOWE) REPRINTED IN THE
YERE OF OUR LORDE

1598.

SETT DOWNE BY
FRANCIS THYNNE.

TO THE

RIGHTE HONORABLE HIS SINGULER GOOD LORDE

SIR. THOMAS EGERTON, KNIGHTE,

LORDE KEPER OF THE GREATE SEALE AND MASTER OF
THE ROLLES OF THE CHAUNCERYE.

IT was (ryghte honorable and my verye good lorde) one aunciente and gretlye estemed custome emongst the Romans in the height of their glorye, that eche one, accordinge to their abylytye or the desarte of his frende, did in the begynnyng of the monthe of Ianuarye (consecrated to the dooble-faced godd Ianus, on the fyrste daye whereof they made electione of their cheife officers and magistrates,) presente somme gyfte vnto his frende as the note and pledge of the contynued and encresed amytye betwene them; a pollicye gretlye to be regarded for the many good effectes which issue from so woorthye cause. This custome not restinge in the lymyttes of Italye, but spredinge with the Romans (as did their language and many other their vsages and lawes) into euerye perticuler cuntrye where theyr power and gouernemente stretched, passed also ouer the oceane into the litle worlde of Britannye, being neuer exiled from thence, nor from those whome eyther honor, amytye, or dutye doth combyne;

fforwhose cause lest I myghte offende in the breche of that most excellent and yet embraced custome, I thinke yt my parte to presente unto yo^r Lo: suche poore newe-yeres gyfte as my weak estate and the barrennesse of my feble skyll will permytte. Wherefore, and because Cicero affirmeth that he whiche hath once ouerpassed the frontiers of modesty must for euer after be impudente, (a grounde which I fynde fully veryfyed in my selfe, havinge once before outgonne the boundes of shamefastnesse in presentinge to yo^r Lordshippe my confused collectōns and disordered discourse of the Chauncelors,) I ame nowe become vtterlye impudente in not blushing to salute you agayne (in the begynnyng of this newe yere) with my petye animadversōns vppon the annotacōns and corrections deliuered by master Thomas Speghte vppon the last editōne of Chaucers Workes in the yere of oure redemptōne 1598; thinges (I confesse) not so answerable to yo^r Lordshippes iudgment, and my desyre, as bothe youre desarte and my dutye doo challenge. But although they doo not in all respectes satisfye youre Lordshippes expectacōne and my goode will, (acordinge as I wyshe they sholde,) yet I dobt not but yo^r Lordshippe (not degeneratinge from youre former courtesye wontinge to accompanye all youre actōns) will accepte these trifles from yo^r lovinge wellwiller, in suche sorte as I shall acknowledge my selfe beholdinge and endebted to yo^r Lordshippe for the same. Whiche I hope

yo^r Lordshippe will the rather doo (with pardon-
ynge my presumption) because you haue, by
the former good acceptance of my laste booke,
emboldened me to make tryall of the lyke ac-
ceptance of this pamphlette. Wherefore yf yo^r
Lordshippe shall receve yt curteous (and so not
to discharge mee in my swete and studious idlenesse) I will hereafter consecrate to yo^r lykinge
soome better labor of moore momente, and a higher
subiecte, answerable to the excellencye of yo^r
iudgmente, and mete to declare the fulnesse of the
dutyfull mynde and seruice I beare and owe
vnto youre Lordshippe; to whome in all reue-
rence I commytte this simple treatyce. Thus
(withe hartye prayers cōmendinge youre estate
to the Almightye; who send to yo^r Lordshippe
manye happye and helthfull yeres and to me the
enlarged contynuance of youre honorable favor,)
I humblye take my leave.

Clerkenwell Grene

the xx of december 1599.

Your Lordshippes wholye to dyspose,

FRANCIS THYNNE.

I have the honor to acknowledge the receipt of your letter of the 14th inst. in relation to the proposed publication of a new edition of the Albany Register. I am very glad to hear that you are so interested in the success of the publication, and I am sure that your efforts will be successful. I will do all in my power to secure the best material for the new edition, and I will endeavor to secure the best talent for the editing of the same. I will also endeavor to secure the best circulation for the same. I am sure that your efforts will be successful, and I am sure that the new edition of the Albany Register will be a great success. I am, Sir, very respectfully,
 Your obedient servant,
 J. B. Rensselaer

J. B. Rensselaer

the 22 of December 1830.

The Albany Register

FRANCIS J. RENSSELAER

TO MASTER THOMAS SPEIGHTE

FRANCIS THYNNE SENDETH GREETINGE.

The industrie and love (master Speighte) whiche you haue vsed, and beare, vppon and to oure famous poete Geffrye Chaucer, deserueth bothe commendatōne and furtheraunce: the one to recompense your trauayle, the other to accomplyshe the duetye whiche we all beare (or at the leaste, yf we reuerence lernynge or regarde the honor of oure Countrie, sholde beare) to suche a singuler ornamente of oure tōnge, as the Workes of Chaucer are. Yet since there is nothyng so fullye perfected by anye one, wherein some imperfectōne maye not bee founde, (for as the prouerbe is *Barnardus*, or as others have, *Alanus non videt omnia*,) you must be contented to gyve me leave in dyscharge of the duetye and love which I beare to Chaucer, (whome I suppose I have as great intereste to adorne withe my small skylle as anye other hath, in regarde that the laborious care of my father made hym most acceptable to the worlde in correctinge and augmentinge his Workes,) to enter into the examinatōne of this new editōne; and that the rather, because you, with Horace his verse *Si quid novisti rectius istis candidus imperti*, have willed all others to further the same, and to accepte your labors in good

parte ; whiche as I most willingly doo, so meaning but well to the worke, I ame to lett you vnderstande my conceyte thereof, whiche before this, yf you wolde have vouchesafed my howse or have thoughte me worthy to have byn acquainted with these matters, (which you might, well have donne without anye whatsoeuer dysparagement to yourselfe,) you shoulde have vnderstoode before the impressiōe, althoughe this whiche I here writē ys not nowē vppon selfe will or fond conceyte to wrangle for an asses shadowe, or to seke a knott in a rushe; but in frendlye sorte to bringe truthe to lighte ; a thinge, whiche I wolde desire others to vse towards mee in whatsoeuer shall fall out of my penne. Wherefore I will here shewe suche thinges as, in my opyniōe, may serue to be touched ; not medlinge wythe the seconde editione to an inferior personne than my fathers editione was.

FFirste, IN YOUR FORESPECH TO THE READER, you saye secondly the texte by written cōpies corrected. By whiche worde *corrected* I maye seme to gather, that you imagine greate imperfectione in my fathers editione, whiche peraduenture maye move others to saye (as some vnadvisedly have sayed) that my father had wronged Chaucer. Wherefore, to stoppe that gappe, I will answer, that Chaucers Works haue byn sithens printed twyce, yf not thrice ; and therefore by oure carelesse (and for the most parte vnlearned) printers of Englande, not so well performed as yt ought

to bee: so that of necessitye bothe in matter, meter, and meaninge, yt must needes gather corruptōne, passinge through so manye handes; as the water dothe, the further yt runneth from the pure founteyne. To enduce me and all others to iudge his editione (whiche I thinke you neuer sawe wholye together, beinge fyrst printed but in one colūne in a page, whereof I will speake hereafter,) was the perfectest, ys the earnest desire and love my father hadde to have Chaucers Workes rightlye to be publyshed. For the performance whereof, my father not onlye vsed the help of that lerned and eloquent knight and antiquarye S^r Briane Tuke, but had also made greate serche for copyes to perfecte his Workes, as appereth *in the ende of the Squier's Tale*, in his editione printed in the yere 1542; but further had commissionē to serche all the libraries of England for Chaucers Works, so that oute of all the Abbies of this Realme (whiche reserved any monuments thereof) he was fully furnished with multitude of Bookes: emongst whiche, one cōpye of some parte of his Works came to his handes subscribed in diuers places withe *examinatur Chaucer*. By this Booke, and conferringe manye of the other written copies together, he delivered his editione, fullye corrected, as the amendements vnder his hande, in the fyrst printed booke that euer was of his Works, (beinge stamped by the fyrste impressiōe that was in Englande,) will well declare; at what time he added manye thinges,

which were not before printed, as you nowe haue donne some, of which I ame perswaded (and that not withoute reasone) the originall came from mee. In whiche his editione, beinge printed but with one columnne in a syde, there was *the Pilgrymes Tale*, a thinge moore odious to the Clergye then the speche of *the Plowmanne*; that *Pilgrimes Tale* begynnynge in this sorte:

In Lincolneshyre, fast by a fenne,

Standes a relligious howse who dothe yt kenne, &c.

In this Tale did Chaucer most bitterlye enveye against the pride, state, couetousnes, and extorcione of the byshoppes, their officialls, archdeacons, vicars generalls, commissaryes, and other officers of the spirituall courte. The inuentione and order whereof (as I haue herde yt related by some nowe of good worshippe both in courte and cuntrye, but then my fathers clerkes,) was, that one comynge into this relligious howse walked vpp and downe the churche, beholdinge goodlye pictures of byshoppes in the windowes; at lengthe the manne contynuyng in that contemplatione, not knowinge what byshoppes they were; a grave olde manne with a long white hedde and berde, in a large blacke garment girded vnto hym, came forthe and asked hym what he iudged of those pictures in the windowes; who sayed, he knewe not what to make of them, but that they looked lyke vnto our mitred bishoppes; to whome the olde

father replied, yt is true, they are lyke, but not the same, for oure byshoppes are farr degenerate from them; and, with that, made a large discourse of the bishoppes and of their courtes. This Tale when kinge Henry the eighte had redde, he called my father vnto hym, sayinge, "William Thynne, I doubt this will not be allowed; for I suspecte the byshoppes will call thee in question for yt." To whome my father, beinge in great fauore with his prince, (as manye yet lyvinge canne testyfy,) sayed, "yf your grace be not offended, I hope to be protected by you." Wherevppon the kinge bydd hym goo his waye and feare not. All whiche not withstandinge, my father was called in question by the byshoppes and heaved at by cardinall Wolseye, his olde enymye, for manye causes, but mostly for that my father had furthered Skelton to publishe his Collin Cloute againste the Cardinall, the most parte of whiche Booke was compiled in my fathers howse at Erithe in Kente. But for all my fathers frendes, the Cardinalls perswadinge auctorytye was so greate with the kinge, that thoughe by the kinges fauor my father escaped bodelye daunger, yet the Cardinall caused the kinge so muche to myslyke of that Tale, that Chaucer must be nowe printed and that discourse of *the Pilgrymes Tale* lefte oute; and so, beinge printed agayne, some thinges were forsed to be omitted; and *the Plowmans Tale* (supposed, but vntrulye, to be made by olde sir Thomas Wyat, father to hym whiche was executed in the firste

yeré of Quene Marye, and not by Chaucer,) with much ado permitted to passe with the reste, in suche sorte that in one open parliamente (as I haue herde S^r Iohne Thynne reporte, being then a member of the howse,) when talke was had of Bookes to be forbidden, Chaucer had there for euer byn condempned, had yt not byn that his Workes had byn counted but fables. Whereunto yf you will replye, that their coulede not be any suche *Pilgrymes Tale*, because Chaucer in his Prologues makethe not mentione of anye suche personne, which he wold haue donne, yf yt had byn so; for after that he had recyted the Knighte, the Squyer, the squiers Yeomane, the Prioress, her Nonne, and her thre Preists, the Monke, the Fryer, the Marchant, the Clerke of Oxenforde, Seriante at the lawe, Franckleyne, Haberdasher, Goldsmythe, Webbe, Dyer, and Tapyster, Cooke, Shypmane, Doctor of phisicke, Wyfe of Bathe, Personne, and Plowmane, he sayeth, at the ende of the Plowmans Prologe,

There was also a Reve, and a Millere,

A Sumpnoure, and a Pardoner also,

A Manciple, and my selfe, there was no mo.

All which make xxx persons with Chaucer. Wherefore yf there had byn any more, he wolde also haue recyted them in those verses. Whereunto I answeare, that in the Prologes he lefte oute some of those whiche told their Tales; as the

Chanons Yeomane, because he came after that they were passed oute of theyre inne, and did ouertake them, as in lyke sorte this Pilgrime did or myght doo, and so afterwarde be one of their companye, as was that Chanons Yeomane, although Chaucer talke no more of this Pilgrime in his Prologe, then he dooth of the Chanons Yeomane; whiche I doubt not wolde fullye appere, yf *the Pilgrimes Prologe and Tale* mighte be restored to his former light, they being nowe loste, as manye other of Chaucers Tales were before that, as I am induced to thinke by manye reasons. But to leave this, I must saye, that in those many written Bookes of Chaucer, which came to my fathers hands, there were manye false copyes, which Chaucer shewethe in writinge of Adam Scriuener, (as you haue noted,) of whiche written copies there came to me after my fathers death some fyve and twentye; whereof some had more and some fewer Tales, and some but two and some three. Whiche Bookes being by me (as one nothing doubting of this whiche ys nowe donne for Chaucer) partly dispersed aboute xxvj yerres agoo, and partlye stollen oute of my howse at Popler, I gave diuers of them to Stephen Batemanne, person of Newington, and to diuers other; whiche beinge copies vnperfecte, and some of them corrected by my fathers hande, yt maye happen some of them to come to some of your frendes handes, whiche I knowe, yf I see agayne. And yf by anye suche written copies

you haue corrected Chaucer, you maye as well offende as seme to do good. But I iudge the beste; for in doubttes I will not resolute with a settled iudgmente, althoughe you may iudge this tedious discourse of my father a needlesse thinge in setting forth his diligence in breaking the yce, and gyvinge lighte to others, who may more easily perfecte than begyne any thinge: for *facilius est addere quàm invenire*. And so to other matters.

UNDER THE TYTLE OF CHAUCERS FAMILYE, you seme to make it probable that Richarde Chaucer, vinetener of Londone, was Geffrye Chaucers father. But I holde that no more than that Iohne Chaucer of Londone was father to Richarde; of which Iohne I fynde in the recordes in *Dorso Rotulor. patent.—24. de anno 30. Ed. 1.* in the towre, that kinge Edward the firste had herde the compleinte of Iohne Chaucer of London, who was beaten and hurt, to the damage of one thousand pownde; that some amountinge at this daye to three thowsande pownde;) for whiche a comissione went forth to enquire thereof. Whereby yt semeth that he was of some reckonyng. But as I cannot saye that Iohne was father to Richarde, or hee to Geffrye; so yet this much I will deliver in settinge downe the antiquytye of the name of Chaucer, that his auncesters (as you well coniecture) were strangers, as the etymon of his name (being Frenche, in Englishe signyfyinge one whiche shooeth or hooseth a manne,)

dothe prove; for that dothe the etymon of this worde *Chausier* presente vnto vs; of which name I haue founde (besides the former recyted Johne) one Elias Chauseyr lyvinge in the tyme of Henrye the thirde and of Edwarde the firste, of whome the recorde of *pellis exitus* in the receyte of the Exchequier in the firste yere of Edwarde the firste hathe thus noted: *Edwardus dei gratia &c. Liberate de thesauro nostro Elie Chauseyr decem solidos super arreragia trium obulorum diurnorum quos ad vitam suam per litteras domini H. Regis patris nostri percepit ad scaccarium nostrum. Datum per manum Walteri Merton cancellarij nostri apud Westm. 24 Julij anno regni nostri primo.* With whiche carracters ys Geffry Chausyer written in the recordes in the tyme of Edwarde the thirde and Richarde the seconde. So that yt was a name of office or occupation, whiche after came to be the surname of a famelye, as did Smyth, Baker, Porter, Bruer, Skynner, Cooke, Butler, and suche lyke; and that yt was a name of office apperethe in the recordes of the towre, where he is named Le Chaucer, beinge more aunciente than anye other of those recordes; for in Dorso Claus. of 10. H. 3. ys this: *Reginaldus Miriffr. et Alicia uxor eius attornaverunt Radulfum Le Chausier contra Johannem Le Furben et Matildam uxorem eius de uno messuagio in London:* This Chaucer lyvinge also in the tyme of kinge Johne. And thus this muche for the antiquytye and significa-

tion of *Chaucer*, whiche I canne prove in the tyme of Edward the 4 to signyfy also, in oure Englysh tonge, *bootes or highe shoes to the calfe of the legge*; for thus hathe the antique recordes of *Domus Regni Anglie*, ca. 53. for the messengers of the kinges howse to doo the kings commaundements; that they shalbe allowed for their *Chauses* yerely iiij. s. viij. d. But what shall wee stande vpon the antiquytie and gentry of *Chaucer*; when the Rolle of Battle Abbeye affirmeth hym to come in with the Conqueror.

UNDER THE TITLE OF CHAUCERS COUNTRYE, you sett downe that some heraldes are of opynyone that he did not descende of any great howse; whiche they gather by his armes. This is a slender coniecture; for as honorable howses and of as greate antiquytie haue borne as meane armes as *Chaucer*; and yet *Chaucers* armes are not so meane eyther for color, chardge, or particion, as some will make them. And where you saye, yt semeth lykelye, *Chaucers* skill in Geometrye considered, that he tooke the groundes and reasons of his armes oute of seuen twentye and eight and twentye propositiones of *Euclide's* first booke; that ys no inference that his armes were newe or fyrst assumed by hym oute of Geometricall proportions, because he was skylfull in Geometrye: for so you maye saye of all the aun-cient armes of Englande, whiche consyste not of anymall or vegetalls. For all other armes whiche are not anymall and vegetalls, as cheuerons,

pales, bendes, checkes, and suche lyke, stande vppon geometricall proportions. And therfore howe greate soeuer their skyll bee, whiche attribute that choyse of armes to Chaucer, [they] had no moore skyll in armes then they needed. In the same title also, you sett downe Quene Isabell &c. and her sonne Prince Edwarde withe his newe married wyfe retourned oute of Henalte. In whiche are two imperfections. The first whereof ys, that his wyfe came oute of Henalte with the prince; but that is not so, for the prince maryed her not before he came into England, since the prince was onlye slenderly contracted and not maryed to her before his arryvall in Englande, beinge two yeres and more after that contracte, (betwene the erle of Henalt and his mother,) about the latter ende of the seconde yere of his reigne, though others have the fyrste; the solempnitye of that mariage beinge donne at Yorke. Besides, she came not ouer with Quene Isabell and the Prince, but the prince sent for her afterwarde; and so, I suppose, sayeth Hardinge in his Chronicle, yf I do not misconceve yt, not havinge the hystorye now in my handes. But whether he saye so or no, yt ys not materiall; because the recordes be playne, that he sent for her into Henalte in the seconde yere of his reigne, in October, and she came to the kinge the 23 of Januarye followinge, whiche was aboute one daye before he beganne the thirde yere of his reigne, wherunto he entred the 25 of Januarye. And

for prooffe of the tyme when and whome the kinge sente, and what they were allowed therefore, the *pellis exitus* of the Exchequier remaininge in Master Warders office hathe thus sett downe in the forthe daye of februarye: *Bartholomeo de Burgershe nuper misso ad partes Douor ad obuiandum filiam comitis Hannonie—consorti ipsius Regis, &c.* But this recorde followinge is most playne, shewing both who went for her, the day when they tooke their journeye towardes Henalte, with the daye when and where they presented her to the kinge after their retorne into Englande, and the daye on whiche they were payed their charges, beinge the forthe of Marche, on whiche daye yt is thus entered in the records of *pellis exitus*, Michaell. 2. Ed. 3. *Rogero Couentry et Lichefeld episcopo nuper misso in nuntium domini Regis ad partes Hannonie pro matrimonio inter dominum Regem et filiam comitis Hannonie contrahendo ab octauo die Octobris proximè preterito, quo die recessit de Notingham, ipso domino Rege ibidem existente, arripiendo iter suum predictum versus partes predictas usque vicesimum tertium diem Januarii proximè sequentem, quo die rediit ad ipsum Regem predictum apud Eborum in comitatiua filie comitis Hannonie predictæ utroque die computato pro cvij diebus percipiendo per diem iij^{li} vj^a viij pro expensis suis.* Thus muche the recorde, whiche confirmethe that whiche I go abeute to prove, that she came not into Englande

with prince Edward, and that he was not married at that tyme, no, not contracted, but only by agreemente betwene the erle and his mother. Next you seme to implie by a coniecturall argumente, that Chaucers auncesters sholde be merchants, for that in place where they haue dwelled the armes of the marchantes of the staple haue bin seene in the glasse windowes. This ys a mere coniecture, and of no valydytye. For the marchantes of the staple had not any armes granted to them (as I haue bin enformed) vntill longe after the deathe of Chaucers parentes, whiche was aboute the 10 or 12 of Edward the thirde; and those marchantes had no armes before the tyme of Henrye the sixte, or muchwhat thereaboutes, as I doubt not but wilbe well proued, yf I be not mysenformed. But admytte the staplers had then armes, yt ys no argumente that Chaucers auncesters were merchants because those armes were in the wyndowes, as you shall well perceave, yf you drawe yt into a syllogisme; and therefore you did well to conclude, that yt was not materiall whether they were merchants or no.

IN THE TITLE OF CHAUCER'S EDUCATIONE, you saye that Gower in his booke entituled *Confessio Amantis* termethe Chaucer a worthy poet, and maketh hym as yt were the iudge of his workes; in whiche booke, to my knowledge, Gower dothe not terme hym a worthy poet, (althoughe I confesse he well deserueth that name, and that the same may be gathered oute of Gower comendynge

hym,) nether doth he after a sorte (for any thinge I canne yet see) make hym iudge of his workes, (whereof I wolde be glad to be enformed,) since these be Gowers woordes, vttered by Venus in that booke of *Confessio Amantis*:

And grete well Chaucer when ye mete,
 As my disciple and my poëte:
 For in the flower of his youthe,
 In sondrye wise, as he well couthe,
 Of dytyes and of songes glade
 The whiche for my sake he made,
 The laude fulfilled is ouer all:
 Wherefore to hym in especiall
 Aboue all others I am most holde;
 Forthy nowe in his dayes olde,
 Thow shalt hym tell this message,
 That he vppon his latter age
 Sett an ende of all his werke,
 As he whiche is myne owne clerke
 Do make his *Testament of Love*,
 As thou hast done thy shrift above,
 So that my Courte yt may recorde, &c.

These be all the verses whiche I knowe or yet canne fynde, in whiche Gower in that booke mentioneth Chaucer, where he nether nameth hym worthy poet, nor after a sorte submytteth his workes to his iudgmente. But quite contrarye Chaucer doth submytte the correctione of his works to Gower in these playne wordes, in the latter ende of the fyfte booke of *Troylus*:

O morall Gower, this booke I directe
To thee, and the philosophicall Stroode,
To vouchesafe where nede is to correcte
Of your benignityes and zeales good.

But this error had in you byn pardoned, yf you had not sett yt downe as your owne, but warranted with the auctorytye of Bale in *Scriptoribus Anglie*, from whence you haue swallowed yt. Then in a marginall note of this title you saye agayne oute of Bale, that Gower was a Yorkshire manne; but you are not to be touched therfore, because you discharge your selfe in vouching your auctor. Wherefore Bale hath mistaken yt, as he hath donne infynyte thinges in that Booke *de Scriptoribus Anglie*, beinge for the most parte the collections of Lelande. For in truth your armes of this S^r John Gower beinge argent on a cheuerone azure, three leopardes heddes or, do prove that he came of a contrarye howse to the Gowers of Stytenham in Yorkeshyre, who bare barrulye of argent and gules a crosse patye florye sable. Whiche difference of armes semeth a difference of famelyes, vnlesse you canne prove that, beinge of one howse, they altered their armes vppon some iuste occasione, as that some of the howse maryinge one heyre did leave his owne armes and bare the armes of his mother; as was accustomed in tymes paste. But this difference of coates for this cause, or anye other, (that I colde yet euer lerne,) shall you not fynde in this famelye of Gower: and therefore seuerall

howses from the fyrst originall. Then the marginall note goeth further out of Bale, that Gower had on his hedde a garlande of ivye and roses, the one the ornamente of a knyghte, the other of a poet. But Bale ys mistaken, for yt ys not a garlande, vnless you will metaphoricallye call euerye cyrcle of the hedde a garlande; as crownes are sometymes called garlandes, from whence they had their originall. Nether ys yt of ivye, as any manne whiche seeth yt may well iudge; and therefore not there sett for anye suche intente as an ensigne of his poetrye; but ys symplye a chapplett of roses, suche as the knyghtes in olde tyme vsed ether of golde, or other embroderye, made after the fashone of roses, one of the peculier ornamentes of a knyghte, as well as his collar of SSS, his guilte swoorde, and spurres. . . . Whiche chapplett or cyrcle of roses was as well attributed to knyghts, the lowest degree of honor, as to the hygher degrees of duke, erle, &c. beinge knyghtes, for so I haue seene Johne of Gaunte pictured in his chapplett of roses; and kinge Edward the thirde gaue his chapplett to Eustace Rybamonte; only the difference was, that as they were of lower degree, so had they fewer roses placed on their chapplett or cyrcle of golde, one ornament deduced from the dukes crowne whiche had the roses vppon the toppe of the cyrcle, when the knyghts had them onely vppon the cyrcle or garlande ytselpe. Of whiche dukes crowne to be adorned with little roses,

Mathewe Paris, speakinge of the creatinge of Johne erle Mortone, duke of Normandye, in the the yere of Christe 1199, dothe saye, *Interim comes Johannes Rothomagū veniens in octāvis pasche gladio ducatus Normānie cinctus est, in matrice ecclesia, per ministeriū Waltheri Rothomāgēsis Archiēpi, ubi Archiepiscopus memoratus ante maius altare in capite eius posuit circulū aureū habentē in summitate per gyrū rosulas aureas artificialiter fabricatas*: whiche chaplett of roses came in the ende to be a bande aboute ouré cappes, sett with golde buttons, as may be supposed.—IN THE SAME TITLE you saye, yt semethe that these lerned menne were of the Inner Temple; for that, manye yeres since, master Buckley did see a recorde in the same howse where Geffrye Chaucer was fined two shillings for beatinge a Franciscane Fryer in flete-streate. This is a hard collectōne to prove Gower of the Inner Temple, althoughe he studyed the lawe. For thus you frame your argumente. Mr. Buckley found a record in the Temple, that Chaucer was fyned for beatinge the Fryer; *ergo*, Gower and Chaucer were of the Temple. But for myne owne parte, yf I wolde stande vppon termes for matter of antiquytye and ransacke the originall of the lawiers fyrst settlinge in the Temple, I doubte whether Chaucer were of the Temple or noe, vnless yt werē towardes his latter tyme; for he was an olde manne, as appereth by Gower in *Confessione Amantis* in the xvi yere of

R. 2. when Gower wroote that Booke. And yt is most certeyn to be gathered by cyrcumstances of Recordes, that the lawyers were not in the Temple vntill towards the latter parte of the reygne of kinge Edward the thirde; at whiche tyme Chaucer was a grave manne, holden in greate credyt, and employed in embassye; so that methinketh he sholde not be of that howse; and yet, yf he then were, I sholde iudge yt strange that he sholde violate the rules of peace and gravitye in those yeaes. But I will passe over all those matters *sicco pede*, and leave euerye manne to his owne iudgemente therein for this tyme.

IN THE TITLE OF CHAUCERS MARIAGE you saye, you cannot fynde the name of the Gentlewomanne whome he maryed. Trulye, yf I did followe the conceyte of others, I sholde suppose her name was Elizabeth, a waytinge womanne of Quene Philippe, wyfe to Edward the thirde and daughter to Williā erle of Henalte. But I favor not their opynyone. For, although I fynde a recorde of the *pellis exitus*, in the tyme of Edward the thirde, of a yerely stypende to *Elizabeth Chawcere, domicelle regine Philippe*, whiche *domicella* dothe signyfye one of her waytinge gentlewomen; yet I cannott for this tyme thinke this was his wyfe, but rather his sister or kinswomanne, who after the deathe of her mystresse Quene Philippe did forsake the worlde, and became a nonne at Seinte Helens in London, ac-

cordinge as you have touched one of that professōne in primo of kinge Richarde the seconde.

IN THE LATYNE STEMME OF CHAUCER you saye, speakinge of Katherine Swyneforde, *Que postea nupta Johanni Gandauensi tertij Edwardi regis filio, Lancastrie duci, illi procreavit filios tres et unicā filiū*. Wherbye we may inferre that Johne of Gaunte had these children by her after her mariage. Whiche is not so. For he had all his children by her longe before that mariage; so that they beinge all illegitimate were enforced afterwarde vppon that maryage to be legytymated by the pope; and also by acte of parliament, aboute the two and twentythe of kinge Richarde the seconde; so that you cannot saye, *que postea nupta procreavit Lancastrie duci tres filios, etc.*

IN THE TITLE OF CHAUCERS CHILDREN AND THEIR ADVAUNCEMENTE, in a marginall note you vouche master Campdene that Barthelmewe Burgershe, knyghte of the Garter, was he from whome the Burgershes, whose daughter and heyre was maryed to Thomas Chaucer, did descende. But that is also an error. For this Barthelmewe was of a collaterall lyne to that S^r Johne Burgershe the father of Mawde wyfe to Thomas Chaucer; and therefore coule not that S^r Johne Burghershe be descended of this Barthelmewe Burgershe, though hee were of that howse. Then, in that title, you vouche oute of Mr. Campdene that Serlo de Burgo brother to Eustachius de Vescye built Knaresborowe Castle. But that ys not righte. For this Serlo beinge

called Serlo de Burgo sive de Pembroke was brother to Johne father of Eustace Vescye, as haue the recordes of the towre, and so vncle and not brother to Eustace. For another marginall note in that tytle you saye, that Jane of Navarre was maryed to Henrye the forth in the fourthe yere of his reygne, wherein you followe a late englishe cronicler whome I forbear to name. But Walsingham both in his historye of Henry the fourthe, and in his Ypodigma, sayeth that he was maryed the 26 of Januarye in the yere of Christe 1403, whiche was in the fyfte yere of the kinge, yf you begynne the yere of our Lorde at the annunciatione of the Virgine, as we nowe doo; but this is no matter of great momente. Ffourthlye in that title you seme to attribute the advancement of the Pooles to William de la Poole, merchante of Hull, that lente the kinge a greate masse of moneye. But this William was not the fyrste advancer of that howse; because his father Richarde [de la] Poole beinge a cheife gouernor in Hull, and serving the kings necessytye with money, was made *Pincerna Regis*, an office of great accompte; by the same gyvinge the fyrste advancemente to the succedyng famelye. Whereof the record to prove Ric. de la Poole *Pincerna Regis* is founde in the pryvye seales of the eleventh yere of kinge Edward the thirde, in master Wardoures office, the lorde treasurers clerke. Where yt is in this manner: *Edwardus dei gratia rex Anglie et dux Aquitanie, etc. Supplicavit*

nobis dilectus noster Richardus de la Poole Pincerna noster, ut quum ipse de expensis officii Pincernarie ac omnibus aliis officiū illud tangentibus, ad dictū Scaccariū à festo sancti Michaelis anno regni nostri decimo, vsque ad idē festū proxime sequens plenarie computaverit, et 2090^{li}: 13^s: et 11^d et vnus obulus sibi per computū illud de claro debeatur: volumus ei solutionē inde seu aliās satisfactionē sibi fieri competentem: Nos eius supplicationi in hac parte, prout iustū est, annuentes, vobis mandamus, etc. Datū apud Westmonasteriū 14 Decembris, anno regni nostri vndecimo.

To whose sonne this William de la Poole the older, and to his sonne Michaell de la Poole (who was after Chauncelor) and to his heyres, the kinge graunted fowre hundred markes by yere out of the Custome of Hull, as appereth in the record of *pellis exitus* of 46 Ed. 3. the same Michaell de la Poole recevinge the arrerages of that annuytye. For thus yt is entred in Michaelmas terme on the first of December of that yere: *Michaeli de la Poole filio et heredi Willielmi de la Poole senioris per talliā levatā isto die continentem iiij^c lxx^{li} xviiij^s 1^d ob. eidem Michaeli liberat. per compotum suum factum ad Scaccariū computator. virtute cuiusdam brevis de magno sigillo Thesaurario et Baronibus Scaccarii directum pro huius compoto faciendo, de quodam annuo certo iiij^c marc. per annū, quas dominus rex Willielmo de la Poole seniori defuncto, et Michaeli filio suo et heredibus suis de*

corpore suo exeuntibus, de Custumia in portis ville de Kingeston super Hull per litteras suas patentes concess: percipendū quamdiu vij.^c xxxv^{li} xvij^s i^d ob. eidem Michaeli per compotū predictū sic debitū, etc. Dñs rex mandat vt ei satisfactionem vel assignationem competentem (in locis vbi ei celeriter satisfieri poterit) fieret et haberet, per breve de magno sigillo inter mandata de termino Pasche anno quadragesimo tercio, etc. So that Richarde, Michael de la Pooles grandfather, (a magistrate of greate welthe in Hull,) was the fyrste that gaue advancemente to that howse; although William, father to this Michael, were of lyke estate and a knyghte. Neither canne I fynde (nor ys yt lyke) that Michael de la Poole was a marchante, (havinge two such welthy marchantes to his ancestors before hym,) notwithstandinge that Walsinghā (more offended than reasone, as all the Clergye were against temporall menne who were nowe become cheif officers of the realme; and the spyrituall menne, till then possessinge those offices, displaced, whiche bredd greate [sorenesse] in the Churchmenne againste them;) sayeth that Michael de la Poole *fuerit à pueritia magis mercimoniis (utpote mercator mercatoris filius) quam militia occupatus.* And yet yt may bee that he might have some factors in merchandise, and deale by his attorneyes as many noble menne and great persons have donne. Whereuppon Walsingham (who wrote longe after) might seme to call hym

merchante by reasone of other mens dealings for hym, although in trooth he was neuer merchant in respecte of his owne persone, (for whiche they are properly called merchantes,) as may be supposed. Ffyftlye in the same title you saye, that Alice, wyfe of William de la Poole duke of Suffolke, had a daughter, by her seconde husbnde Thomas Montague erle of Sarisbury, named, after her mother, Alice, maryed to Richarde Neville sonne to Raphe Nevill erle of Westmerlande, by whome he had issue Richarde, Johne, and George. But this is nothinge so. For this Alice, the wyfe of Richarde Neville, (erle of Sarisbury in the righte of the same Alice,) was daughter of Thomas Montacute erle of Salisburye and of Alice his wyfe, daughter of Thomas Hollande erle of Kente, and not of Alice daughter to Thomas Chaucer and widdowe to William de la Poole duke of Suffolke.

IN THE LATTER END OF THE TITLE OF CHAUCERS DEATHE you saye, that printinge was brought oute of Germanye in the yere 1471 being the 37. H. 6. into Englande, beinge fyrst founde at Mogunce by one Johne Guthembergus, and broughte to Rome by Conradus [Sweynheym] an Almayne. But the yere of Chryste 1471 was not the 37. H. 6. but the eleuenthe of kinge Edward the fourthe; and, as some have yt, [it] was not fyrste founde at Mogunce or Mentz but at Strasborowe, and perfected at Mogunce. David Chytreus in his historye sayeth, yt was fyrst founde in anno 1440, and brought to Rome

by Henricus Han a Germane [“cognomine Latino *Gallus*,” Maittaire *Ann. Typ.* i. 52.] in the yere 1470; whereof Antonius Campanus framed this excellent epigramme :

Anser Tarpeii custos Jovis, vnde, quòd alis
 Constreperes, Gallus decedit; vltor adest
 Vlrucus Gallus; ne quem poscantur in vsum,
 Edocuit pennis nil opus esse tuis.

But others do suppose that yt was invented at Argenterote, as dothe Mathewe Parker in the lyfe of Thomas Bouchier archbyshoppe of Canterbury: whiche for the incertentye thereof I leave at this tyme to farther examinatōne, not havinge nowe present leysure therefore.

IN THE TITLE OF THE AUGMENTE TO EUERYE TALE AND BOOKE you write, that the *Romante of the Rose* was made in frenche by Johne Clopinell alias Johne Moone; when in truthe the booke was not made by hym alone: for yt was begunne by Guillaume de Loris, and fynished fourtye yeres after the deathe of Loris by Johne de Meune alias Johne Clopinell, as apperethe by Molinet, the frenche author of the moralytye vppon the *Romante of the Rose*, ca. 50. fo. 57. and may further appere also in the frenche Romant of the Rose in verse, which Chaucer with muche of that matter omytted, not havinge translated halfe the french Romante, but ended about the middle thereof. Againste whiche Booke Gersone com-

piled another, intituled *La reprobatione de la Romante del Rose*; as affirmeth the sayed Molinet, in the 107 chapter of the sayed moralization, where he excusethe Clopinell and reprouethe Gersone for that Booke, because Gersone soughte no further meanyng than what was conteyned in the outwarde letter; this Clopinell begynnynge the *Romante of the Rose*, in these verses of Chaucer:

Alas my wanehoope! nay, pardyee;

For I will neuer dispayred bee;

Yf happe me fayle, then am I

Vngratious and vnworthy, &c.

Secondly UNDER THAT TITLE you saye, the worke, before this last editione of Chaucer, termed the *Dreame of Chaucer*, is mystermed, and that yt is the *Booke of the Duches*, or the *Death of Blanche*. Wherein you bee greatlye mysledde in my conceyte; for yt cannott bee the *Booke of the Duches* or of the *Death of Blanche*, because Johne of Gaunt was then but fowre and twentye yere olde when the same was made, as apperethe by that tretyse in these verses:

Then founde I sytting euen vprighte

A wonder well-faringe knighte,

By the manner me thought so,

Of good mokell, and right yonge thereto,

Of the age of twentye fowre yere,

Vppon his bearde but little heare.

Then yf he were but fowre and twentye yeres of age, being born, as hath Walsingham, in the yere of Christe 1339 the 13. of kinge Edward the thirde; and that he was maryed to Blanche the fourtene calendes of June 1359, the 33 of Ed: the thirde; he was at his mariage but twentye yeres of age, who within fower yeres after sholde make his lamentacion for Blanche the duchesse which muste then be dedde. But the duchesse Blanche dyed of the pestilence in the yere of Christe 1368, as hath Anonimus MS, or 1369, as hath Walsingham; whiche by the first accompte was the *ixth*. and by the last the *xth*. yere after the mariage, and sixe or at the least five yeres after this lamentacion of Johne of Gaunt made in the fowre and twentye yere of his age. Wherefore this cannott be the *Booke of the Duches*; because he coulde not lamente her deathe before she was deade. And yf you repleye, that yt pleynlye apperethe the same treatyce to be mente of the duches *Blaunche*, whiche signyfyeth *whyte*, by which name he often termeth his ladye there lamented, but especially in these verses,

Her throte, as I have memoyre,
 Semed as a round towre of yvoire,
 Of good gretnesse and not to greate,
 And fayre *white* she hete,
That was my ladies name righte :
 She was thereto fayre and brighte,
 She had not her name wronge,
 Right fayre sholders and body longe, &c.

I will answer, that there is no necessitye that yt must be of Blanche the duchesse because he sayeth her name was *white*; since there ys a famelye of that denominatione, and some female of that lyne myghte be both white in name, and fayre and white in personne; and so had not her name wronge or in vayne, as Chaucer sayeth. Or yt mighte be some other lover of his called Blanche, since he had many paramours in his youthe, and was not very contynent in his age. Wherefore, to conclude, yt apperethe as before that yt coulde not be mente of the duchesse Blanche his wyfe, whiche dyed long after that Compleinte. For whiche cause that *Dreame of Chaucer* in mye opynyone may well (naye rather of righte sholde) continew his former title of *The Dreame of Chaucer*; for that, whiche you will haue the Dreame of Chaucer, is his *Temple of Glasse*; as I haue secne the title thereof noted, and the thinge yt selfe confirmeth.

IN THE EXPOSITIONE OF THE OLDE WORDES, as you shewe greate diligence and knowledge, so yet in my opynione, vnlesse a manne be a good Saxoniste, French, and Italyane linguiste, (from whence Chaucer hathe borrowed manye wordes,) he cannott well expounde the same to our nowe vnderstandinge; and therefore (though I will not presume of much knowledge in these tounge) yt semeth yet to mee that, in your expositione, some wordes are not so fullye and rightlye ex-

planed as they mighte bee; although peradventure you haue framed them to make sence. Wherefore I haue collected these fewe (from many others lefte for more leysure) whiche seme to mee not to be fully explained in their proper nature, though peradventure you will seme to excuse them by a metaphoricall gloose.

AKETON OR HAKETONE you expounde a jackett withoute sleues, without any further additōne, that beinge an indiffynyte speache, and therefore may be entended a comōne garmente daylye vsed, suche as we call a jerken or jackett withoute sleues. But *haketon* is a slevelesse jackett of plate for the warre, covered withe anye other stuffe; at this day also called a jackett of plate. Suche *aketon* Walter Stapleton, bishoppe of Excester and Custos or Warden of Londone, had vppon hym secretlye, when he was apprehended and behedded in the twentyeth yere of Edward the seconde.

BESANTE you expounde a duckett. But a duckett ys farre from a *besante*, bothe for the tyme of the inventōne, and for the forme; and as I suppose for the valewe, not withstandinge that Hollybande in his Frenche-Englishe dictionarye makes yt of the valewe of a duckett, whiche duckett is for the most part eyther Venetienne or Spanyshe, when the *besante* ys mere Grekishe; a coyne well knowne and vsed in Englande (and

yet not therefore an auncient coyne of Englande, as Hollybande sayethe yt was of France,) emongst the Saxons before, and the Normans after, the Conqueste; the forme whereof I will at other tyme describe, onlye nowe settinge downe, that this *besante* (beinge the Frenche name, and in armorye rightlye according to his nature, for *a plate of golde*,) was called in Latine Byzantium, obteyninge that name because yt was the coyne of Constantinople sometyme called Bizantium; and because you shall not thinke this any fictione of myne owne, I will warrante the same with Williame of Malmesberye in the fourthe booke *De Regibus*, who hathe these wordes: *Constantinopolis primum Bizantiū dicta. Formam antiqui vocabuli preferunt imperatorii nummi Bizantiū dicti*; where another coppye for *nummi Bizantiū* hath *Bizantini nummi*; and the Frenche hath yt *besante* or *bezantine*, makinge yt an olde coyne of France, (when he sholde haue sayed an olde coyne *in* France and not *of* France,) of the valewe of a duckett.

FERMENTACOE [fermentation] you expounde dawbinge, whiche cannott anye way be metaphoricallye so vsed in Chaucer, although yt sholde be improperlye or harshlye applied. For *fermentacōne* ys a peculier terme of Alchymye, deduced from the bakers fermente or levyne. And therefore the chemicall philosophers defyne the fermente to be *animā*, the sowle or lyfe, of

the philosophers stone. Whereunto agreeth Clauiger Bincing, a chemicall author, sayinge; *autem vivificationē, id est, fermentacōem*, which is before tinctinge, or gyvinge tincture or color; that beinge as muche to saye as gyvinge sowle or lyfe to the philosophers stone, wherby that may fermente or color or gyve lyfe to all other meta-line bodyes.

ORFRAYES you expounde goldsmythes worke, whiche ys as nere to goldsmythes worke as clothe of golde; for this worde *orefrayes*, beinge compounded of the Frenche worde *or* and *frays* or *fryse* the Englishe; is that whiche to this daye (beinge now made all of one stuffe or substance) is called *frised* or *perled clothe of gold*; in Latyne, in tymes past, termed *aurifrisium* or *aurifrixorium*. A thinge well knowen to the Saxons in Englande before, as to the Normans after, the Conquest; and therefore fullye to satisfye you thereof, I will produce two auctorities of the weavinge and vse thereof before the Conquest and since, wherein you shall playnely see what yt was, and in what accompt yt was holden, beinge a worke peculier to the Englishe. The lieger booke of Elye, speakinge of Ediswetha daughter to Brightnothus aldermanne erle or duke of Northumberlande before the Conquest, sayeth; *cui tradita Coveneia, locus monasterio vicinus, ubi AURIFRIXORIE et TEXTURE secretiùs cum puellis vacabat*; and a litle after, *tunica rubra purpura per gyrum et*

ab humeris AURIFRĪ. undique circumdatum. Then, after the Conquest, Mathew Paris speaketh thereof aboute ornamentes to be sente to the Pope. But because I haue not my Mathewe Paris here, I will vouch one whose name hath much affynitye with hym, and that is Mathewe Parker Archbyshoppe of Canterburie, who, in the Lyfe of Bonifacius Archbishoppe of that see, hath these wordes. A°. Domini 1246, *Rome multi Anglicani aderant Clerici, qui capis vt aiunt chorealibus, et infulis, ornamentisque ecclesiasticis, ex Anglice tunc more gentis, ex lana tenuissima et auro artificiosè intexto fabricatis, vterentur. Huius modi ornamentorum aspectu et concupiscentia provocatus Papa, rogavit cuiusmodi essent. Responsio est, AURIFRISIA appellari, quia et eminens ex panno et lana quam Angli FRYSE appellant, simul contexta sunt. Cui subridens et dulcedine captus Papa, Vere, inquit, (for these are the wordes of Mathewe Paris whiche lyved at that tyme,) Hortus noster deliciarum est Anglia, verus puteus est inexhaustus, et vbi multa abundant, de multis multa sumere licet. Itaque, concupiscentia illectus oculorum, litteras suas bullatas sacras misit ad Cistercienses in Anglia Abbates, quorum orationibus se devotè commendabat, vt ipsi hec AURIFRISIA speciosissima ad suum ornandum chorum compararent. Hoc Londoniensibus placuit, quia ea tum venalia habebant, tantique quanti placuit vendiderunt.* In whiche discourse you not onely

see that *orefryes* was a weved clothe of golde and not goldsmythe worke, [but] that Englande had before and since the Conqueste the arte to compose suche kynde of delicate clothe of golde as Europe had not the lyke; for yf yt had, the Pope wolde haue made suche prouisione thereof in other places, and not from Englande. And because you shall not thinke that yt was onlye vsed of the Clergye, you shall fynde in a Record of the Towre that yt was also an ornamente of the kings garmente, since the Conqueste. For, in *Rotulo Patentium 6. Johannis in dorso* (in whiche the kinge comaunded the Templers to deliuer suche jewells, garmentes, and ornamentes as they had of the kings in kepinge,) are these wordes: *Dalmaticam de eodem samitto vrlatani de ORFREYES et cum lapidibus*. Whiche is to saye, the kings Dalmaticall garmente of the same samitte (spoken of before, whiche was crymsone,) vrled or bordrede (suche as we nowe calle garded) withe *orfreyes*,

OUNDYE and CRISPE is by you expounded *slyked* and *curled*, whiche sence althoughe yt may beare after some sorte, yet the proprietye of the true sence of *oundye* (beinge an especiall terme appropriate to the arte of Heraldye) dothe signifye *wavinge* or *movinge*, as the water dothe; being called *vndye*, of Latyne *vnda* for *water*. For so her haire was *oundye*, that is, layed in rooles vpp

and downe, lyke waves of water when they are styrrred with the winde, and not slyked or playne, etc.

You expounde not RESAGER, beinge a terme of Alchymye; as you leave many of them vntouched. This worde sholde rather be *resalgar*. Wherefore I will shewe you what *resalgar* ys in that abstruse science, whiche Chaucer knewe full well, althoughe he enveye againste the sophisticall abuse thereof in the *Chanons Yeomans Tale*. This *resalgar* is that whiche by some is called *ratesbane*, a kynde of poysons named *arsenicke*, which the chemicall philosophers call their venome or poysons. Whereof I coulde produce infynyte examples; but I will gyve you onely these fewe for a taste. Aristotle, in *Rosario Philosophorum*, sayethe, *Nullum tingen's venenum generatur absque sole et eius umbra, id est, uxore*. Whiche venome they call by all names presentinge or signifyinge poysons, as a toade, a dragon, a basyliske, a serpente, arsenicke, and suche lyke; and by manye other names, as in *exercitacione ad turbam philosophorum*, apperethe; where aqua simplex is called venenum, argentum vivum, cinnabar, aqua permanens, guma, acetum, urina, aqua maris, draco, serpens, etc. And of this poysons the treatyce *de phenice*, or the philosophers stone, written in Gothyshe rymynge verses dothe saye;

Moribunda, corporis virus emanabat
 Quod maternam faciem candidam fœdabat.

BEGYN and BIGOTT you expounde superstitious hypocrites. Whiche sence I knowe yt maye somewhat beare, because yt sauorethe of the dispositione of those *Begins*, or *Beguines*, for that ys the true wrytinge. But this worde *Begyn* sholde in his owne nature rightlye haue ben expounded superstitious or hipocriticall wemenne, as appereth by Chaucer himselfe, who nombreth them emongst the wemen in the *Romante of the Rose* when he sayethe,

But empresses, and duchesses,
 These queenes, and eke countesses,
 These abbasses, and eke *Bigins*,
 These greate ladyes palasins.

And a little after, in the same *Romante*, he doth write,

That dame Abstinence streyned
 Tooke on a robe of camelyne,
 And ganne her gratche as a *Bygin*.
 A large cover-cherfe of thredde
 She wrapped all aboute her hedde.

These wemen the Frenche call *Beguynes* or *Nonnes*; being in Latyne called *Bigrinæ* or *Biguinæ*; whose originall order, encrease, and contynuanee are sett downe by Mathewe Paris

and Mathewe Westm. But as I sayed, since I haue not my Mathewe Paris at hand, I will sett you downe the wordes of Mathewe Westmynster. (otherwise called *Flores Historiarum* or *Flori-legus*) in this sorte. *Sub eisdem diebus* (which was in the yere of Christe 1244, and aboute the 28 of kinge Henry the thirde,) *quidam in Alemania precipuè se asserentes vitam et habitum relligionis elegisse, in utroque sexu, sed maxime in muliebri, continentiam cuius vite simplicitate profitentes se voto privato Deo obligârunt. Mulieresque, quas BIGRINAS vulgaritèr vocamus, adeò multiplicatae sunt, quòd earum numerus in vna ciuitate, scilicèt Colonia, ad plus quam mille asseritur ascendisse, etc.* After whiche, speakeinge yn the yere of Christe 1250 of the encrease of Relligious Orders, he sayeth, *Item in Alemania et Francia mulieres, quas BIGUINAS nominant, etc.*

CITRINATIONE you do not expounde, beinge a terme of Alchymye. Whiche *citrinatione* is both a color and parte of the philosophers stone. For, as hathe *Tractatus Avicenne* (yf yt be his and not *liber supposititijs*, as manye of the Alchimi-call Workes are foysted in vnder the names of the best-lerned authors and philosophers, as Plato, Aristotle, Avicen, and suche others,) in parte of the 7 chapter: *CITRINATIO est que fit inter album et rubrum, et non dicitur color perfectus*: whiche *citrinatione*, as sayeth Arnoldus de Nova Villa, lib. i. ca. 5. *nihil aliud est quàm completa digestio.*

For the worke of the philosophers stone, following the worke of nature, hathe lyke color in the same degree. For as the vrine of manne, being whityshe, sheweth imperfecte digestion; but when he hathe well rested, and slept after the same, and the digestion perfected, the vrine becomethe *citrine*, or of a depe yellowe color; so ys yt in Alchymye: which made Arnolde call this *citrinatione* perfect digestion, or the color provinge the philosophers stone broughte almoste to the heichte of perfectione.

FORAGE in one place you expounde *meate*, and in another place *fodder*. Bothe whiche properly cannott stande in this place of Chaucer in the *Reves Prologue*, where he sayeth, "my fodder is forage." For yf *forrage* be *fodder*, then is the sence of that verse, "my fodder is fodder." But *fodder* beinge a generall name for meate gyven to cattle in winter, and of affynytie withe foode applied to menne and beasts, dothe onlye signifye *meate*. And so the sence is, "my meate ys forage;" that is, my meate is suche harde and olde provisione as ys made for horses and cattle in winter. For so doth this worde *forragium* in Latyne signifye. And so dothe Chaucer meane. For the word next before dothe well shewe yt, when the Reve sayeth,

I am olde, me liste not play for age,
Grasse tyme is donne, my fodder is *forrage*.

Yet metaphorically yt may be taken for other than drye horse-meate, although improperlye; as Chaucer hathe, in *Sir Topas Ryme*, where he maketh yt grasse for his horse, and vseth the worde rather to make vpp the ryme than to shewe the true nature thereof; sayinge,

That downe he layed hym in that place,
To make his steede some solace,
And gyve hym good *forage*.

HERONER you expounde a certeyne kynde of hawke. Whiche is true: for a gowshawke, sparowe-hawke, tassell, &c. be kyndes of hawkes. But this *heroner* is an especiall hawke (of anye of the kyndes of longe winged hawkes) of more accompte than other hawkes are. Because the flighte of the *herone* ys more daungerous than of other fowles, insomuch that, when she fyndeth her selfe in danger, she will lye in the ayre vppon her backe, and turne vpp her bellye towarde the hawke; and so defile her enymye with her excrementes, that eyther she will blinde the hawke, or ells with her byll or talons pierce the hawkes brest yf she offer to sease vppon her.

The HYPPE is not simplye the redde berrye on the bryer, vnlesse you adde this epitheton and saye, the redde berrye on the swete bryer, (which is the eglantyne,) to distinguyshe yt from the

comone bryer or bramble bearinge the blacke berrye; for that name *bryer* ys comone to them bothe; when the *hyppè* is proper but to one; neither maye yt helpe you that you saye the redd berrye, to distinguyshe yt from the blacke; for the blacke berrye ys also redde for a tyme, and then may be called the redde berrye of the bryer for that tyme.

NOWELL you expounde *Christmasse*, whiche ys that feaste and more. For yt is that tyme, whiche is properlye called the Advente together with *Christmasse* and *Neweyeres* tyde. Wherefore the true etymologie of that worde ys not *Christmasse*, or the twelve dayes; but yt is *God with us*, or, *oure God*; expressinge to vs the comynge of Christe in the fleshe: whiche peradventure after a sorte, by the figure synecdoche, you may seeme to excuse, placinge then *Christmasse* a parte of this tyme of *Nowell* for all the tyme that *Nowell* conteynethe. For in the same worde is conteyned sometye xx, but for the most parte thirtye dayes before *Christmasse*, as well as the *Christmasse* yt selfe; that worde being deduced, as hathe Will. Postellus in *Alphabct. 12-Linguarum*, from the Hebrue worde *Noell*: for thus he writethe:—*Noel, sonat DEUS NOSTER sive DEUS NOBIS ADVENIT; solitaque est hec vox cantaria plebe ante Christi Natalitia viginti aut triginta diès quodam desiderio.*

PORPHERYE you expounde *marble*. Whiche marble ys *genus*, but *porpherye* is *species*. For as there is white and grey marble, so ys there redd marble, whiche is this *porpherye*, a stone of reddish purple color, distinct or interlaced with white veynes as you may see in the great pillars entringe into the Royall Exchange or Burse in Cornhill.

SENDALE you expounde a thynne stuffe lyke cypres. But yt was a thynne stuffe lyke sarcenett, and of a rawe kynde of sylke or sarcenett, but coarser and narrower than the sarcenett nowe ys, as my selfe canne remember.

TREPEGETT you expounde a ramme to batter walles. But the *trepegett* was the same as the *magonell*. For Chaucer calleth yt a *trepegett* or *magonell*. Wherefore the *trepegett* and *magonell* being all one, and the *magonell* an instrument to flynge or cast stones (as your selfe expounde yt) into a towne, or against a towne-walles, (an engine not muche vnylike to the catapulte, an instrumente to cast forth the dartes, stones, or arrowes,) the *trepegett* must nedes also be an instrumente to cast stones or such lyke against a wall or into a towne, and not a ramme to batter walles; since the ramme was no engine to flinge anye thinge, but by mens handes to be broughte and pushed againste the walles; a thinge farr different in forme from the *magonell* or catapulte, as ap-

pereth by Vigetius and Robertus Valturius de Re Militari.

WIVER you expounde not. Wherefore I will tell you, a *wyver* is a kynde of serpent of good bulke, not vnlyke vnto a dragon, of whose kinde he is; a thinge well knowen vnto the Heraldes, vsinge the same for armes, and crestes, and supporters of manye gentle and noble menne. As the erle of Kent beareth a *wiver* for his creste and supporters; the erle of Pembroke, a *wiver* vert for his creste; the erle of Cumberlande, a *wiver* gules for his supporters.

AUTENTICKE you expounde to be *antiquytye*. But howe you may seme to force and racke the worde to Chaucers meaninge, I knowe not; but sure I am, the proper signyficacione of *autenticke* is a *thinge of auctoritye or credit allowed by menne of auctoritye*, or the originall or fyrste archetypum of any thinge; whiche I muse that you did not remember.

ABANDONE you expounde *libertye*; whiche in all Italiane, Frenche, and Spanishe, signifyeth *relinquere*, to forsake and leave a thinge; whiche methinketh you most hardely stretch to *libertye*, vnless you will saye that, when one forsakethe a thinge, he leaveth yt at libertye; whiche ys but a streyned speche, although the Frenche Holly-

bande, not vnderstandinge the true energye of our tongue, hath expounded yt *libertye*; whiche may be some warrant vnto you.

VNDER THE TITLE OF YOURE ANNOTACIONS AND
CORRECTIONS.

In youre Annotacions you describe, out of the Prologues, the *vernacle* to be a broche or figure, wherein were sett the instruments wherewith Christe was crucyfied, and withall a napkyn wherein was the printe of his face. But the *vernacle* did not conteyne the instrumentes of his deathe, but only the clothe wherein was the figure of his face; as I conceiue yt with others.

For lopa: 2. For *Campaneus* you wolde reade *Capaneus*, wherunto I cannott lyelde. For although Statius and other Latine authors do call hym *Capaneus*, yet all the writers of Englande in that age call him *Campaneus*; as Gower, in *Confessione Amantis*, and Lidgate in the *Historye of Thebes* taken out of Statius, and Chaucer hym selfe in many other places. So that yt semethe they made the pronuntiatione of *Campaneus* to be the dialecte of our tongue for *Campaneus*. Besides Chaucer is in this to be pardoned, in that taking his *Knights Tale* out of the *Thesayde of Bocas*, written in Italiane and of late translated into Frenche, doth there, after the Italiane manner, call him *Campaneus*; for so the

Italians pronounce wordes beginnunge with *cap*, with the interposition of the letter *m*, pronouncing yt *camp*. For that whiche the Latins call *capitolium*, the Italians call *campidoglio*; and suche lyke. Wherefore since yt was vniversallye receved in that age to call him *Campaneus*, let vs not nowe alter yt, but permytte yt to have free passage, accordinge to the pronuntiatione and wrytinge of that age; since, in deducinge wordes from one language to another, there ys often additione and substructione of letters, or of sillables, before, in the middle, and in the ende of those wordes. Whereof infynyte examples mighte be produced, whiche I nowe shunne for brevytye.

Fo: 3. pa: 2. ["Noughte comelye lyke to lovers maladye of *Hereos*."] For whiche worde *Hereos* you reade *Eros*, i. e. *Cupide*; a very good and probable correction, well gathered out of Luciane. But (*salva patientia vestra*, and reservinge to myselfe better iudgmente hereafter yf I nowe mystake yt,) I wolde, for the printed *Hereos* of Chaucer, read *Heroes*. Whiche two wordes onelye differ in misplacinge of the letters; a comone thinge for the printer to do, and the corrector to overpasse. For *Arcyte*, in this furre of his love, did not shewe those courses of gouernmente which the *heroes*, or valiante persons, in tymes past vsed; for though they loved, yet that passion did not generallye so farre overrule them (although yt mighte in some one par-

ticuler personne) as that they leste to contynewe the valor, and heroicke actions, whiche they before performed. For the *Heroes* shoulde so love, as that they shoulde not forgett what they were in place, valor, or magnanymy; whiche *Arcite*, in this passion, did not observe "lyke to lovers malady of *Heroes*." Whereof I coulde produce six hundred examples, (as the proverbe ys,) were yt not that I avoyde tedious prolixitye.

Fo: 6. pa: 2. ["Manye a *florence*."] In whiche note you expounde a *florence* to be ij Frenche, and a gelder to be the same in Dutche. Wherein you mistake the valewe of the *florens*, suche as was vsed in Chaucers tyme; whiche taking the name of the workemenne, being *Florentynes*, (of the terrytorye of Florence in Italye,) were called *Florens*; as sterlinge money took their name of *Esterlinges*, who refyned and coyned the silver in the tyme of kinge Henry the seconde. For two shillings Frenche ys not equall in valewe (as I now take yt) to two shillings Englishe; and much lesse equall to the *florens* in Chaucers tyme, whiche was of the value of three shillings, and fowre pence, or half a noble; or, at the leaste, of two shillings tenne pence farthinge, as apperethe by recorde and historye; some of them being *florens regall*. Whereof you shall fynde, in the recorde of *pellis exitus* in the Exchequer in Michelmas terme 41. Ed. 3. this note: *Bartholomeo de Burgershe militi in denariis sibi liberatis in parte solutionis*

8000 FLORENORUM de scuto pretii petii ij^s. iiij^d. sibi debitis de illis 30000 FLORENORUM de scuto in quibus Rex tenebatur eidem Bartholomeo pro Comite de Ventadoure prisonario suo apud Bel-lum de Poyters in guerra capto, et ab eodem Bartholomeo ad opus Regis empto; ut patet per litteras Regis patentes, quas idem Bartholomeus inde penes se habet. In dors. De summa sub-scripta per breve de magno sigillo, inter mandata de Term. Michaelis de anno 36—xxⁱⁱ. To the valewe whereof agreeth *Hipodigma Neustriæ*, pa. 127, where, setting downe the ransome of the Frenche kinge taken at Poyters to the valewe of three milliones of florens, he sayeth, “of whiche florens duo valebant vj^s. viij^d.” These florens the same Walsingham in another place callethe scutes or Frenche crownes, pa. 170, sayinge, *Rex quidẽm Francie pro sua redemptione solvit regi Anglie tres milliones SCUTORUM, quorum duo va-lent unum Nobile, videlicet, sex solidos et octo denarios.* Whiche scutes in lyke manner, in the tyme of kinge Henry the sixte were of the same valewe, as apperethe in Fortescues *Commentaries of the Lawes of Englande.* But as those florens for the redemptione of the Frenche kinge were of the valewe of half one noble; so at the tyme of that kings reigne there were also one other sorte of florens, not of lyke valewe, but conteyned within the price of ij^s. x^d. q. called *florene re-gales*; as apperethe in this record, of Easter terme, of *pellis exitus* before-sayed, where yt is thus

entred on the sixte of Julye: *Guiscardo de Angles. domino de pleyne martyne, in denariis sibi liberatis per manus Walteri Hewett militis in pretio 4000 FLORENORUM REGALIIUM pretii petii—ij^s. x^d. q. de quibus FLORENIS REGALIBUS 7 computantur pro tribus Nobilibus, eidem Guiscardo debitis.* Whereby you see the meanest of these florens did exceed the valewe of ij^s. Frenche, (although you sholde equall that with ij^s. Englishe,) as yt did also in other Countreyes. For in the Low Countreyes at those dayes yt was much aboute the valewe of iij^s. iiij^d. beinge halfe a pistolet Italiane or Spanyshe. For so sayethe Heuterius Delphicus, in the *Historye of Burgundye*, in the lyfe of Philippe le hardye, lyving at that tyme, and sonne to the Frenche kinge taken prisoner by the Englishe. Heuterius' wordes be these: *Illustris viri aliorumque nobilium mors adeò Comitem commovit, ut relictà obsidione exercitus ad com meatus ducendos in proxima loca distribuerit. Decem millibus FLORENORUM (moneta Belgica est SEMIPISTOLETUM ITALICUM pendens) pro Anglicani aliorumque nobilium cadaverum redemptione, etc.*

Fo: 7. pa: 2. For *unseriall* you will vs to reade *cerriall*; for *cerrus* is a kynde of tree lyke an oke, bearinge maste; and therefore by your correctione yt sholde be "a garland of greene oke *cerriall*." But for the same reasone (because *cerrus* ys a kynde of oke as ys also the *il x*) I judge yt sholde not be redde *cerriall*, but

unseriall, that ys, (yf you will nedes have this worde *cerriall*,) a garland of greene oke *not cerriall*, as who sholde saye she had a garland of greene oke, but not of the *oke cerriall*, and therefore a garlande of *oke unseriall*, signifyinge a garlande that was freshe and greene, and not of dead wannyshe color as the *oke cerriall* in some parte ys. For the *cerrus*, being the tree whiche we comonly call the holme oke, (as Cooper also expoundeth the *ilex* to be that which we call holme,) produceth two kyndes; whereof the one hathe greater, and the other lesser acornes; whose leaves beinge somewhat greene on the one syde, and of an over-russett and darkyshe color on the other syde, were not mete for this garland of Emelye, whiche sholde be freshe and greene on everye parte, as were her younge and greene yeres, lyke to the goddesse to whome she sacryficed, and therefore a garland of greene oke *unseriall*; not beinge of oke *cerriall*. For yf yt had byn oke *cerriall*, yt wolde haue shewed duskyshe and as yt were of deadyshe leaves, and not freshe and orient as Chaucer wolde haue her garlande. And this for your expositione of *unseriall*, in some parte; for I wolde suppose that this worde *unseriall* doth not vnaptly signifye perfectione of color: so that the having a garlande of greene oke *unseriall*, doth signifye the *oke* to be grene and *unseriall*, that is, (as some do expounde this worde *unseriall*,) unsered, unsinged, unwithered, of freshe color, lyke unto

the oke *quercus* whiche hath no sered nor withered color in his leafes. And yt was of necessitye that Emelye (sacryfysinge to Diana) must haue a garlande of the greene oke *quercus*, because that they whiche sacryfyced vnto Diana, otherwise called Hecate, (which name is attribute to Diana, as Natalis Comes affirmeth with Statius in his Achilleis in his first booke sayinge,

Sic vbi virgineis Hecate lassata pharetris,

being Diana adorned with her bowe and arrowes, called also Trivia because Luna, Diana, and Hecate, were all one, whereof Virgil speaketh,

Tergeminamque Hecaten, tria virginis ora Dianæ,)

were adorned with a crowne of the greene oke *quercus*, because that Hecate was wont to be crowned therewith, as hath Pierius Valerianus in his 51 booke of *Hieroglyphes*, sayinge, *Hecate quoque QUERCU coronari solita est*. For although *quercus* be consecrate to Jupiter, because he gave his oracles in the same in Sylva Dodonea, and therefore called Jupiter Dodoneus; yet Antiquitye adorned and crowned Diana Hecate with the same crowne also. Wherefore I conclude, since Emelye had a garlande of greene oke, (as Chaucer of purpose addeth that worde *greene* to explaine *unseriall*, whiche signyfyeth unsered, unparched, unwithered in every parte, not lyke to the oke

cerriall, whose leafe on the one syde is dusky she as though yt were somewhat withered,) that the same word *unserriall* must stand unamended; as well (as I sayed before) by youre owne correctione and the nature of the worde, as for that Diana, called Hecate, was crowned with the oke *quercus* and not with the oke *cerrus*. But yf you objecte to mee that, in this place, yt must be a garlande of oke *cerriall* accordinge to the wordes of Chaucer in another place, because that he in *The Flower and the Leafe* (newely printed by you) hath these wordes;

I see come first all in their clokes white

A companye that were for delighte:

Chapletts freshe of oke *serriall*

Newly spronge; and Trompetts they were all;

I denye that therefore in the *Knichtes Tale* yt must be oke *serriall*. For yt may well bee, that such meane persons as Trompetts might be crowned with so base an oke as the *serriall* ys, whiche I call base in respecte of the oke *quercus* (dedicate to the god Jupiter) wherewith Hecate was crowned, and whereof garlands were gyven to the Romans for their noble deserts in the warres, as apperethe in the *quernall crowne* gyven to those whiche had saved a cytyzen. Wherefore Chaucer dothe rightly (and of purpose with great iudgment in my conceyte) make a difference in the chaplettes of the Trompettes and the garlande of Emelye, in that the Trompetts chapletts were of

oke serriall newly spronge, and not come to perfectione, whiche yet yf they had byn perfecte wolde not haue byn so oryent and greene on both sydes as ys the oke quercus, wherewith he wolde haue this Emelye crowned; as was her goddess Hecate (to whom she dyd sacryfyce) accustomed to bee. For so in tymes past (as I sayed before) the sacryfycer should be adorned with garlandes of suche thinges, as were consecrate to the goddes to whome they sacryfyced. For whiche cause also I am not moved, though Caxtone in his seconde editione do call yt an oke *serriall*. For I knowe (notwithstandinge his sayre prologe of printing that by a true cotype) there be manye imperfections in that Booke.

Fo: 9. pa: 1. For *everye* you will us to reade *eyther*. But the sence ys good, as well that they dyd ryde on *everye* syde of hym, as of *eyther* syde of hym. For they bothe coule not ryde of *everye* syde of hym, no more than they both coule ryde of *eyther* syde of him; and therefore they two ryding on *everye* side of hym, canne haue none other constructione than that the one did ryde of the one syde and the other on the other side. And therefore an over-nice correctione, thoughe some coppies do warrant yt.

Fo: 10. pa: 1. For *save only* the intellecte, you woulde haue us to reade "*and also* the intellecte." But yf you well consider the wordes of Chaucer, (as I haue donne in all the written cotypes whiche I haue yet seene,) his meaninge

ys not that the intellecte was wholly gonne, as yt wolde bee yf you sholde reade "*and also the intellecte*" for "*save only the intellecte.*" For Chaucers meaninge ys, that all his strength and vitall spirites aboute his outwarde partes were gonne, save only the intellecte or vnderstandinge, whiche remayned sounde and good, as apperethe after by the followinge wordes: For when deathe approached, and that all outwarde senses fayled, he [Arcite] yet cast eye vppon Emelye, remembre her, though the cheifest vitall spirit of his heart and his strengthe were gonne from hym. But he coude not haue cast his eye vppon Emelye, yf his intellecte had fayled hym. Yet yf you liste to reade "*and also the intellecte,*" yt may after a sorte somewhat be borne withall, notwithstandinge that a pointe at *strength* is loste; and a parenthesis (Save only the intellecte, without more,) will make the sence good in this sort as I have here pointed yt:

And yet moreouer from his armes two
 The vitall strengthe is lost; and all agoo
 (Save only the intellecte without more)
 That dwelleth in his hart sicke and sore
 Gan faylen: When the hart felt death &c.

Fo: 10. pa: 2. For armes *straughte* you wolde reade yt *haughte*; when *straughte* is more significant (and more answerable to Chaucers wordes whiche followeth) than *haughte* ys. For he speaketh of the bredth and spredinge of the

boughes or armes or branches of the tree, whiche this worde *straughte* doth signyfy, and is more aptlye sett downe for *stretched* than this word *haughte*, whiche signyfyeth catchinge holde, or holdinge faste, or (yf you will streyne yt againste his nature) stretching on heigh; whiche agreeth not well with Chaucers meanyng. For these be his wordes:

And twentye fadome of bredth armes straughte;
That is to say, the boughes were so broad, &c.

Fo: 11. pa: 1. For all forgotten is his *vassalage*, you wolde haue ys reade “for all forgotten is *then* his *visage*,” a thinge mere impertinente. For the forgettinge of his *visage* and *personage* is not materiall, nor [is it] regarded of anye to haue his *face* forgotten; but yt is muche materiall (and so ys Chaucers meanyng) that his *vassalage*, and the good service donne in his youthe, shold be forgotten when he waxethe olde. And therefore yt must be “his *vassalage* forgotten;” as presently after Chaucer sayeth, Better for a manne to dye when he is yonge, and his honor in price, than when he is olde, and the service of his youthe forgotten; whiche I coulde dilate and prove by manye examples; but I cannott stande longe vppon euerye pointe, as well for that I wolde not be tedious vnto you, as for that leysure serveth me not thereunto.

Fo: 13. pa: 1. For *lothe* you bidde vs reade *leefe*; which annotacione neded not to haue byn there sett downe, because the verye worde in the texte is *lefe*.

Fo: 14. pa: 1. For *knocked* you reade *coughed*; but, the circumstance considered, (although they may both stande,) yt is more probable that he [Absolon] *knocked* at her [the Carpenter's wife's] windowe, than that he *coughed*. For although those wordes "with a semely sownde" may haue relation to the voyce, yet they may as well and with as much consonancye haue reference to a semely and gentle kynde of knockinge at the windowe as to the voyce; and so his meanyng was by that sounde to wake her, whiche wolde rather be by the noyse of a knocke than of a coughe. For so he determynd before to knocke, as apperethe in these verses, when he sayed,

So mote I thryve, I shall at cockes crow

Full privily knocke at his windowe:

And so apperethe by the Tale afterwards that he knocked, as he did before, although he coughed also at the latter tyme; for he knocked twyce.

Fo: 23. pa: 2. For *Surrye* you read *Russye*. True yt is, that some written copies haue *Russye*, and some *Surrye*. And therefore indifferent after the written copies, and some auncient printed copies before my fathers editione. But yf I shall interpone my opynione, I wolde more willingly

(for this tyme) receve *Surrey*; because yt is most lykelye that the Tartarians whiche dwelt at *Sara* (a place yet well knowen, and bordering yppon the lake *Mare Caspium*;) are nerer to *Sorria* or the countryes adioynynge called *Syria*, than to *Russia*. For as Hato the Armeniane, in his Tartarian Historye, sayeth, the cyttie of *Sara* was aunceyently the famous cyttie of the countrye of *Cumania*; and the Tartarians obteyned the kingdome of *Syria* in the yere 1240, whiche must be in the tyme of the fyrst Tartarian emperor called *Caius canne*, beinge (as I suppose) he whome Chaucer nameth *Cambiuscan*, for so ys [it in] the written copies, such affynytye is there betwene those two names. And, as I gather, yt was after that tyme that the Tartarians had warres in *Russia*. But I leave yt indifferent at this tyme, meanyng further to consider of yt.

For: 31. pa: 2. For these wordes, "that may not saye naye," you reade, "*there may no wighte say naye.*" Both whiche are good, and both founde in written copies; and yet the firste will better stande, in my conceyte; because [the king of Faerie] there speakinge to his wyfe, he urgeth her that she cannott denye yt, because you knowe yt and experience teacheth yt; so that these wordes, "that cannott say naye," must be taken as spoken of his wyfes knowledge, and so as good or rather better than "*there may no wighte saye naye;*" consideringe that these wordes "*that cannott saye naye,*" do signyfye "*whoe cannott*

saye naye," in such sorte that this relatyve (*that*) meanyng (whoe) must haue reference to his antecedente, i. e. this worde *wyfe*.

Fo: 35. pa: 2. For "He cleped yt Valerye and *Theophraste*," you saye some wolde haue vs reade "Valery and his *Paraphraste*." But as you haue left yt at libertee to the reader to iudge, so I thinke yt must nedes be *Theophraste*, as the author [of] *Policraticon* in his eighte booke, call. (from whome Chaucer borrowethe almost worde for worde a great parte of the *Wyfe of Bathes Prologe*,) doth vouche yt. For the author of that booke, Johannes Sarisburiensis, lyvinge in the tyme of Henrye the seconde, sayethe, *Fertur authore Hieronimo Aureolus Theophrasti liber de nuptiis, in quo quæritur an vir sapiens ducat uxorem, etc.* And the Frenche Molinet, moralizinge the Romant of the Rose, and turnyng it out of verse into prose, writeth, *Ha si i'eusse creu Theophraste*, &c. "Oh, yf I had beleved Theophraste, I had never married womanne; for he doth not holde hym wise that marieth anye womanne, be she fayre, foule, poore, or riche; as he sayeth in his booke Aureolle; whiche verye wordes Chaucer doth recyte."

Fo: 38. pa: 2. For this worde *Countrye* you will vs to reade *Coventrye*. But in my written copies yt is, "in my *Countrye*," whiche I holde the truer and for the sence as good yf not better.

Fo: 41. pa: 1. This worde *makethe* is corrected by you, who for the same do place *wakethe*;

whiche cannott well stande. For Chaucers wordes being, "this maketh the fende," do signifye (by a true conuersione after the dialecte of our tongue, whiche with beautye vseth suche transmutacione as I coulede gyve you many pretye instances of,) that the sence thereof ys, "the fende maketh this." For whiche Chaucer vseth these wordes by transpositione, accordinge to the rhetoricall figure Hyperbaton. "This maketh the fende:" Whiche this? Anger: for that cometh, ys made, or occasioned, by the devill. But yf yt sholde be *waketh*, then must the sence bee, that *this* (whiche is the anger he speaketh of before) *waketh the fende*; whiche oure offences cannot do; because he cannott be waked, in that he neyther slum-breth nor slepeth, but alwayes watcheth and howrely seeketh occasione to destroye us, lyke a roringe lyone. But yf you will nedes saye "this waketh the fende," that is, by conuersione after this manner, "the fende waketh this," whiche signifyeth the fende *waketh* or *styrreth* this in manne; yt may, after a harde and over-streyned sorte, beare some sence, whiche yet hath not that energye, spirit, or lyfe, which haue Chaucers wordes, "this *maketh* the fende." Whiche wordes are in my written copies, and in all written and auncient printed copies whiche I have yet seene.

Fo: 96. pa: 2. Vppon these wordes, "O Hughe of Lincolne sleyne also, &c." You saye, that in the 29. H. 3. eightene Jewes were broughte from Lincolne, and hanged for crucyfyinge a childe

of eight yeres olde. Whiche facte was in the 39. H. 3. so that you mighte verye well haue sayed, that the same childe of eighte yeres olde was the same Hughe of Lincolne; of whiche name there were twoe, viz. thys younger Seinte Hughe, and Seinte Hughe bishoppe of Lincolne, whiche dyed in the yere 1200, long before this litle Seinte Hughe. And to prove [that] this childe of eighte yeres olde and that yonge Hughe of Lincolne were but one, I will sett downe two auctoryties out of Mathewe Paris and Walsinghame; whereof the fyrste wryteth, that in the yere of Christe 1255, beinge the 39. of Henrye the 3, a childe called Hughe was sleyn by the Jewes at Lyncolne, whose lamentable historye he delyvereth at large; and further, in the yere 1256, being 40. Hen. 3, he sayeth, *Dimissi sunt quieti 24 Judæi à Turri Londōn. qui ibidem infames tenebantur compediti pro crucifixione sancti HUGONIS LINCOLNE.* All whiche Thomas Walsingham, in *Hypodigma Neustriæ*, confirmeth; sayinge, A°. 1255. *Puer quidam Christianus, nomine Hugo, à Judæis captus, in opprobrium Christiani nominis crudeliter est crucifixus.*

Fo: 86. pa: 1. [Where the sunne is in his ascensione, &c.] You will us to reade for the same,

Ware the sunne in his ascensione

Ne fynde you not replete of humors hotte,

For yf yt doe, &c.

But, saving correctione, the former sence is good: for these wordes, *Where the sunne is in his ascensione*, must haue relatione to the wordes of the verse before,

Ye be righte colericke of complexione;

and then is the sence, that she [the fair Pertelote] willed hym to purge, for that he was righte (that is, extremelye and in the highest degree) colericke of complexione, *where* (whiche signyfyeth *when*) the sunne is in his ascensione. Wherefore he must take heede, that he did not fynde hym repleate (at that tyme of the sunnes being in his ascensione) of hotte humors; for yf he did, he shoulde surelye haue an ague. And this will stand with the wordes *Where the sunne is in his ascensione*, taking *where* for *when*, as yt is often vsed. But yf you mislyke that glosse, and will begyn one new sence, as yt is in some written copies, and saye, *Ware the sunne in his ascensione ne fynde you not repleate, &c.* yet yt cannott bee that the other wordes, *for yf yt doe*, canne answer the same, because this pronounne relative *yt* cannot haue relatione to this worde *you*, which wente before in the lyne, *Ne fynde you not repleate of humors hotte*. So that yf you will nedes reade *ware* for *where*, yet the other parte of the followinge verse must nedes be, “for yf *you* doe,” and not “for yf *yt* doe;” vnlesse you will saye that this worde *yt* must haue relatione to these

wordes, *the sunne in his ascenstone*, whiche yt cannott have; those wordes goinge two lynes before, and the pronounne *you* interposed betwene the same and that his correlative *yt*. Wherefore these wordes, *for yf yt doe*, must nedes stande as they did before, though you will correcte "*Where the sunne &c.*" and saye "*Ware the sunne &c.*" Whiche yf you will nedes haue, you must correcte the rest in this sorte:

Ware the sunne in his ascensione

That yt fynde you not repleat of humors hotte,

For yf yt doe, &c.

But this correctione (sayinge, as I sayed, correctione,) semeth not so good as the former texte.

Fol: 86. pa: 2. Vppon these wordes, *Lo, in the lyfe of Kenelme we reade*, you saye that Kenelme was sleyn by his sister *Quenda*; whiche shoulde be *Quendrida*; as Williame of Malmsberye and Ingulphus have. Whiche *Quendrida* dothe signyfye Quene Drida; as the author of the Antiquytyes of Seint Albons and of the Abbotts thereof (supposed to be Mathewe Paris) dothe expounde yt. For that author, speakinge of the wyfe of Offa the greate kinge of Mercia, (a wicked and proude womanne because she was of the stocke of Charles the greate,) dothe saye, that she was called Drida, and being the kings wyfe was termed *Quendrida*, id est, *Regina Drida*.

Fo: 87. p: 1. Vppon these wordes of *Taurus*
was fortye degrees and one, you saye that this
 place ys misprinted, as well in not namynge of
 the signe, as of the misreckonyng of the de-
 grees, that the two and twentye of Marche the
 sunne is in Aries, and that but eleven degrees or
 thereaboutes, and hathe in all but thirtye degrees.
 In whiche, in seminge to correcte the former
 printe (whiche in truthe deserueth the amendement,
 but not in that order,) you seme to mee to erre,
 as farre as heauen and erthe, in mistakinge Chau-
 cers meanyng and his wordes, as well for the
 daye of the monthe, as for the signe. For where
 you suppose that Chaucer meaneth the two and
 twentithe daye of Marche, you mistake yt. For
 although yt should be the 22 of the monthe, as
 the printed booke hathe; yet canne yt not be the
 22 daye of Marche, but must of necessitye be
 the two and twentythe of Aprille; and so the
 signe *Taurus* trulye named. But first I must
 saye, the number of the dayes is misprinted; for
 where yt is twentye dayes and two, yt must be
 (and so are my written copies) *thirtye dayes and*
two; whiche must be the seconde of Maye, as
 you shall well see by the wordes of Chaucer. For
 whether you reckon thirtye two dayes, withe the
 truthe, as hathe the written cople; or twentye
 two dayes, with the printe; yet must you be-
 gynne to reckon them from after the last of Marche.
 For so dothe Chaucer; sayinge Marche was com-
 plete, in these wordes:

When the monthe in whiche the worlde began,
That hight March, when God first made man,
Was complete, and passed were also
Since Marche byganne, &c.

Whereby you see, that you must begynne to reckon the number of dayes from the tyme of Marche complete; and then woulde the signe fall out to be in *Taurus*. Yf you holde you to the printe for the 22 daye after Marche, which is the 22 daye of Aprill in which the sunne is aboute xi degrees in *Taurus*; or to the written cople of thirtie two dayes, which is the seconde of Maye at what tyme the sunne ys also aboute some xxi degrees in *Taurus*; the signe is not misreckoned or misnamed, as you suppose. Neither canne these wordes, *Since Marche beganne*, helpe you to reckon them from the begynnynge of Marce, as you seme to doo; because they must answere and be agreeable to the former wordes of Chaucer, whiche sayethe Marche was complete; and, for that we shoulde not doubte thereof, he addethe also farther, *and passed were also since Marche beganne*; where the worde *beganne* ys misprinted for *begonne*, that is, since Marche *begonne*, this word *begonne* being put for *is gonne*, or *gonne by*, or *departed*. So that the genuyne sence thereof is, When March was complete, and also were passed, since March is gonne, or gonne by, or departed. For, in many olde Englishe wordes, this syllable *be* is sett before; to make

yt more signyficant, and of force; as for *mone* we saye *bemone*; for *sprincled*, *besprincled*; for *dewed*, *bedewed*, &c. as in this case for *gonne* ys sett downe *begonne*. But although there be no misnaminge of the signe, yet yt is true the degrees of the signe are misreckoned; the error whereof grewe, because the degree of the signe is made equall with the degree of the sunne ascended above the horizon, beinge at that tyme xli degrees in heighte from the horizon. But to remedye all this, and to correcte yt accordinge as Chaucer sett yt downe in myne and other written copies; and that yt may stande with all mathematicall proportion, whiche Chaucer knewe and observed there; the print must be corrected after those written copies (whiche I yet holde for sounde till I maye disprove them) having these wordes :

When that the month in whiche the worlde beganne,
 That hight Marche, when God first made manne,
 Was complete, and passed were also
 Since Marche begonne thirty dayes and two;
 Befell that Chanteclere in all his pride,
 His seven wives walkinge him beside,
 Caste vp his eyen to the bright sunne,
 That in the signe of Taurus had yrunne
 Twentye degrees and one and somewhat more;
 And knewe by kynde and by none other lore
 That yt was pryme, and crewe with blisful steven:
 The sunne, quoth he, is clomben vp on heaven
 Fortye degrees and one, and more, ywis, &c.

And that this shoulde be mente xxxij dayes after Marche, and the seconde of Maye, there be manye reasons, besides those that Chaucer nameth; which are, that the sunne was not farre from the middle of his ascensione, and in the signe Taurus. Further, since I am now in Chanteclere's discourse, I must speake of one worde in the same deservinge correctione, whiche I see you overslipped. And because I thinke you knewe not what to make of yt, (as indede by the printinge few menne canne vnderstand yt,) I will sett downe the correctione of the same; being the worde *Mereturicke*, farr corrupted for *Mercenricke*, in Saxon *Mepecenpýke* which is the kingdome of Mercia; for so was Kenelme the sonne, and Kenulphus the father, both kinges of Mercia; the one reigntyng 36 yeres, and the other murdered by his sister Quendrida, as ys before noted. And that yt is the kingdome of Mercia, the etymon of the worde doth teache; for *pýk* in the Saxon tongue signifyeth a kingdome; *mepcen* signifyeth markes or boundes or marches of cuntries: So that *Mercenricke* is *regnum Merciaë*, or the kingdome of Mercia, or of the boundes so called, because all the other Saxons bounded vppon the same, and that lykewise vppon them; since that kingdome did lye in the middle of England, and conteyned most of the shires thereof.

For: 90. pa: 2. For *pilloure* you will vs to reade *pellure*, signifyng furies. But although the Clergye ware furies, and some of them had

their outwarde ornamentes thereof when they came to their service, as the Chanons had their grey amises; yet in this place, to shewe the proude and stately ensignes of the Clergye, he there nameth the Popes crowne, and the Cardinalls *pilloures*, yf I be not deceved. For euery Cardinall had, for parte of his honorable ensignes borne before hym, certein silver pillars; as had Cardinall Wolsey, in the tyme of kinge Henrye the eighte; and Cardinall Pole, in my memory. So that *pilloure* in that place is better than *pel-lure*; because pilloures were a note of more pride and maiestye (against whiche the Plowmanne dothe enveye in those wordes,) than in the wearinge of furies.

Fo: 90, pa: 2. For these wordes, *With change* of many manner of meates, you woulde have vs reade, *They eate* of many manner of meates. Touchinge whiche, although the sence stande well, yet sure Chaucer followeth this matter in many staves together with this preposition *cum*, (with,) and this coniunctiōe *et*, (and;)—as, “*With* pride misledd the poore, and *with* money filled manye a male, &c.” so he contynuethe yt still with that prepositione, “*with* change of many meates;” whiche is as good as the other; for euery one knoweth Chaucers meanyng to be that they eate of many meates, when they haue change of many meates; for why shoulde they haue change of meates, but for varyetye to please the palates taste in eatynge. In the next staffe, for *myters moe then one or two*

you teache vs to reade, "myters *they weare* more then one or two;" whiche, methinkethe, nedeth not. For the wearinge of their myters is included in these wordes, *And myters more then one or two.* Whiche wordes are curteyled for the verse his cause, that the same mighte kepe an equall proportionē and decorum in the verse, whiche would be lengthened one foote or sillable more than the other verses, yf your readinge shoulde stande. But yf you saye, that in this and other things I am overstreyghte-laced and too obstinately bente to defende the former printed editione, in that I woulde rather allowe an imperfect sence, and suche as must be vnderstoode when yt ys not fully expressed, than a plain style; I will answere withe a grounde of the lawe, *quòd frustrà fit per plura quod fieri potest per pauciora*, and *quod subintelligitur non deest.* Wherefore yt is nedelesse to make that playner by additōne of wordes, when yt maye be as well conceyved in any reasonable mens vnderstandinge without such additōne. But on these and suche petit matters, I will not nowe longe insiste, (being things of no greate momente,) vntill I haue further examyned more written copyes to trye, whether wee shall reade the olde texte or your newe correctione.

Fo: 122. pa: 2. *The lordes sonne of Windsore.* Vppon these wordes you saye, this maye seme strange bothe in respecte that yt is not in the Frenche, as also for that there was no lorde Windsore at those dayes. But yt semeth to me

more strange that these wordes shoulde seme strange to you, not to be in the Frenche, where you shall fynde them. For thus hathe the Frenche written *Romante*, as maye appere in the old Frenche vsed at the tyme when the *Romante* was composed, in this sorte:

Pris a Franchise lez alez
 Ne sai coment est appellees,
 Beaus est et genz, se il fut ores
 Fuiz au seigneur de Guindesores:

Whiche is thus englished: *Next to Franchise went a young bachelor, I knowe not howe he was called, he was fayre and gentle, as yf he had byn sonne to the lorde of Windsore.* Where in olde Frenche this word *fuiz* (vsed here as in manye places of that booke) is placed for that whiche we wryte and pronounce at this daye for *filz* or *fitz*, in Englishe *sonne*. And that it is here so mente, you shall see in the *Romante of the Rose* turned into prose, moralized by the French Molinet, and printed at Paris in the yere 1521, who hathe the same verses in these wordes in prose: *A Franchise s'estoit prins vn ieune bachelor de qui ne scay le nome, fort bell, en son temps filz du seigneur de Guindesore.* Whiche you mighte have well seene, had you but remembered their orthographie, and that the Latyne, Italiane, Frenche, and Spanyshe have no doble *w*, as the Dutche, the Englishe, and suche as haue affynytie with the Dutche; since they vse for doble *w*

(a letter comone to vs) these two letters *gu*, as in *Gulielmus*, which we wryte *Willielmus*; in *guerra*, which we call and write *warre*; in *Gualterus*, which we write *Walter*; in *gardeine*, which we pronounce and write *wardeyne*; and suche lyke; accordinge to whiche in the Frenche yt is *Guindesore* for *Windsore*. For your other coniectures, why that Chaucer shoulde inserte the lordes son of *Windsore*, they are of no great momente; *neque adhuc constat* that Chaucer translated the Romante, when *Windsor Castle* was in buildinge. For then I suppose that Chaucer was but younge; whereon I will not stande at this tyme, no more than I will that there was no lord *Windsore* in those dayes; although I suppose that Sir William *Windsore*, being then a worthy knight and of great auctorytye in Englande and in the partes beyond the seas vnder the kinge of Englande, mighte be lord *Windsore*, of whom the Frenche tooke notice, being in those partes, and by them called *seigneure de Windsore*, as euery *gouernor* was called *seigneure* emongst them. But whether he were a baron or no in Englande, I cannott yet saye; because I haue not my booke of *Somons of Barons to Parliamente* in my handes at this instant.

For: 171. pa: 2. By ordall, &c. Vppon whiche you write thus: "*Ordalia* is a tryall of chastytye, through the fyre, as did Emma, mother of the Confessor; or ells over hotte burnynge coulter of yron, barefoote, as did Cunegunde, &c." But

in this describinge definitione you have com̄ytted manye imperfectōns. First, that *ordall* was a *tryall by fyre*, whiche is but a species of the ordall; for *ordalium* was a *tryall by fyre and water*. Secondlye, that yt was a *tryall of chastity*, whiche was but parcell thereof; for the ordall was a tryall for manye other matters. Thirdlye, you saye yt was by goinge through the fyre, when the fyery ordall was onlye by goinge on hotte shares or coulter, or by holdinge a hotte pece of yrone in the hande; and not going through the fyre. Fourthlye, that Emma, mother to Edward the Confessor, receved this tryall by goinge through the fyre: but she passed not through the fyre as you bringe her for an example of your ordall, but passed barefoote vppon nyne burnynge shares, fowre for her selfe, and fyve for Alwyne bishoppe of Winchester, with whome she was suspected of incontynencye; whiche historye you maye see at large in Ranulphus Higden, in his *Policronicon*, li: 6. ca: 23, and in other authors; of *whiche ordall* I coulde make a longe and no com̄one discourse; of the manner of consecrating the fyre and water; how yt was vsed amongst the Saxons before, and the Normans since, the Conqueste; and of many other thinges belonging vnto yt. But I will passe them ouer, and onlye deliver to you a thinge knowen to fewe; how this ordall was continued in Englande in the tyme of kinge Johne, as appereth in *Claus. 17. Johis, m. 25*, vntill

yt was taken awaye by the Courte of Rome; and after that, in Englande, by the auctorytye of kinge Henrye the thirde, whereof you shall fynde in the *Towre Patent*. 3. H. 3. *mem.* 5, where yt speakethe of iudgmente and tryall by fyre and water to be forbydden by the Church of Rome, and that yt shoulde not be vsed here in Englande; as apperethe in the wordes of that record: *Illis verò qui mediis criminibus rectati sunt, et quibus competeret iudicium ignis vel aquæ si non esset prohibitum, et de quibus si regnum nostrum abiurarent nulla fieret postea maleficiendi suspitio, regnum nostrum abiurent &c.*

Fo: 246. pa: 1. Speaking of the *storke*, you saye that Chaucers wordes "*wreaker* of adulterye" shoulde rather be "*bewrayer* of adulterye;" whiche in truth accordinge to one proprietye of his nature may be as you saye, but according to another proprietye of his nature yt should be "*the wreaker* of adulterye," as Chaucer hathe it; for he ys a greater *wreaker* of the adulterye of his owne kynde and female than the *bewrayer* of the adulterye of another kynde, and of his hostesse on the toppe of whose howse he harboreth. For Aristotle sayeth (and Bartholomeus de proprietatibus rerum, li: 12. cap. 8. with many other auctors) that yf the storke by any meanes perceve that his female hath broked spousehedde, he will no more dwell with her, but stryketh and so cruelly beateth her, that he

will not surcease vntill he hath killed her yf he maye, to wreake and revenge that adulterye.

These and suche lyke in my conceyte are worthy to be touched in your ANNOTACIONS, besides other matters whiche you haue not handled; whereof (because tyme requirethe after all this tedious treatyce to drawe to an ende) I will not now treat; but onely speake a litle more of FIVE ESPECIALL THINGES WORTHYE THE ANIMADVERSONE. Of whiche THE FYRSTE ys, that you make the *Plowmans Tale* to go next before the *Persons Tale*, suffering the *Persons* corrupted Prologue to passe with this begynnynge, *By that the Plowmanne had his Tale ended*; when all written copies, (whiche I coulde yet see,) and my fathers editione, haue yt, *By that the Manciple had his Tale ended*. And because my father coulde not see by any Prologues of the other Tales, (whiche for the most parte shewe the dependancye of one Tale vppon another,) where to place the *Plowmans Tale*, he putt yt after the *Persons Tale*, whiche, by Chaucers owne wordes, was the last Tale; as apperethe by the *Persons* Prologue, where the hoste sayeth, that *euery manne had tolde his Tale before*. So that the *Plowmans Tale* must be sett in some other place before the *Manciple* and *Persons Tale*, and not as yt ys in the last editōne.

ANOTHER THINGE ys, that yt would be good that Chaucers proper Workes were distinguished from the adulterat and suche as were not his; as the

Testamente of Cressyde, the Letter of Cupide, and the Balade begynnynge I have a ladye whereso she be, &c. whiche Chaucer never composed, as may sufficientlye be proved by the things themselves.

The THIRDE MATTER ys, that in youre epistle dedicatorye to Sir Roberte Cecil you saye, "This Booke when yt was first published in printe was dedicate to kinge Henrye the eghte." But that is not so. For the firste dedicacione to that kinge was by my father, when diverse of Chaucers Workes had byn thrise printed before; whereof two editions were by Willm Caxtone, the firste printer of Englande, who first printed Chaucers Tales in one colunne in a ragged letter, and after in one colunne in a better order; and the thirde editione was printed, as farre as I remember, by Winkin de Worde or Richarde Pinson, the seconde and thirde printers of Englande, as I take them. Whiche three editōns beinge verye imperfecte and corrupte occasioned my father (for the love he oughte to Chaucers learnyng) to seeke the augmente and correctōne of Chaucers Workes, whiche he happily fynyshed; the same being, since that tyme, by often printing much corrupted. Of this matter I shoulde have spoken first of all, because yt is the first imperfectōne of your paynfull and comendable labors. Yet because the proverb ys *Better late than never*, I hold yt better to speake of yt here then not at all.

The FOURTHE THINGE ys, that, in the Catalogue of the Auctors, you haue omitted many auctors vouched by Chaucer; and therefore did rightlye intitule yt, Most, and not All, of the Auctors cited by Geffrye Chaucer.

The FYFTE MATTER ys in the *Romante of the Rose*, fo. 144, that the worde *Haroldes* [or *Harlottes*] in this verse,

My kinge of *Harlottes* shalte thou be,

must, by a metathesis or transpositione of the letters, be *Harlotes*, and not *Häroltes*, and the verse thus,

My kinge of *Harlotes* shalt thou be.

And so ys yt in the editōne of Chaucer's Works, printed in anno Domini 1542, accordinge to the Frenche moralizatione of Molinet, fo. 149. where he is called "roye des *Ribauldes*," whiche is, the kinge of *Ribaldes* or *Harlottes* or evill and wicked persons; an officer of great accompte in tymes paste, (and yet vsed in the Courte of France but by another name,) in some parte beinge the office of the marshall of Englande. All whiche, because you shall not thinke I dreame, (though yt may seme strange to the ignorant to have so greate an officer intituled of suche base persons as to be called *kinge* or *governor* of *Ribauldes*,) you shall heare Johēs Tyllius (in his

seconde booke De Rebus Gallicis vnder the title de prefecto pretorio regis) confirme in these wordes: *In domesticis regum constitutionibus, quos proximo capite nominavimus, fit mentio REGIS RIBALDORUM, officii domestici, quem semper oportet stare extra portam pretorii, &c.* And a litle after the explanyng of their office, he addeth; *sic autem appellantur, quia iam tum homines perditī RIBALDI, et RIBALDÆ mulieres puel-læque perditæ vocantur.* REGIS NOMEN superiori aut iudici tribuitur, quemadmodum magnus Cubicularius dicitur Rex Mercatorum, &c. Where he maketh the *Regem Ribaldorum* an honorable officer for manye causes, as Vincentius Luparius in his fyrste booke of the Magistrates of France doth also, vnder the title of *Rex Ribaldorum et Provostus Hospitii*; makeinge the *iudex pretorianus* and this *rex ribaldorum* or *provostus hospitii* to seme all one; addinge further (after manye other honorable partes belonging to this office) that *meretricibus aulicis hospitia assignare solebat.* In whiche pointe, bothe for orderinge and correctinge the harlottes and evill persons followinge the Courte of Englande, (whiche is the duty of the Marshall,) the Frenche and wee agree. Wherefore, touching that parte, you shall heare somewhat of the Marshalls office sett downe and founde in the Customes, whiche Thomas of Brothertone (sonne to kinge Edward the fyrste) challenged to his office of Marshallrye; where, emongst other thinges, are these

wordes: *Eorum* (whiche was of the Marshalls deputies executinge that he should els do hym selfe) *virgatum à meretricibus prohibere et deliberare*; et habet, ex consuetudine, Mariscallus ex quâlibet meretrice communi infra metas hospitii inventâ iiij^d. primo die. *Quæ, si iterum inventa in Ballivâ suâ inveniatur, capiatur; et coram Seneschallo inhibeantur ei hospitia Regis et Reginae et liberorum suorum, ne iterum ingrediatur, &c.* And so afterwarde shewethe what shall be done to those women, yf they be founde agayne in the Kinges Courte, in suche sorte, that, as by Tillius, this *Rex Ribaldorum* his auctorytye was over *homines perditos, mulieres puellasque perditas*: And that yt was, by Luparius, to assigne to *Ribaldes* lodginge out of the Courte, (for so modestye willeth vs to vnderstande, because they should not offende and infecte the Courte with their sighte and manners,) so ys yt our Marshalls office to banyshe those harlottes the Courte, and bestowe them in some other place, where they might be lesse annoyance. Wherefore I conclude with the Frenche, and the former editōne of Chaucer in the yere of Christe 1542, that *False Semblance* was of righte to be made kinge of *Harlottes*, who woulde mightely be offended to haue them holden of the conditions of False Semblance. Nowe here be *nugæ* in the *Romanté of the Rose*, I cannott (as the proverb ys) take my hand from the table, fyndinge so manye oversightes in the two last editiones, but must speake

of one thing more, deserving correctione, in these wordes of the Romante, fo. 116 of the last impressōne :

Amidde saw I Hate stonde,
That for wrathe and yre and onde
Semed to be a *Minoresse*;

Where this worde *Minoresse* shoulde be *Moueresse*, signyfyinge a *mover* or *styrer* to debate. For these be the Frenche verses in the oldest written cōpye that euer was to be founde in Englande, yf my coniecture fayle me not, by the age of the Frenche wordes, which are these:

Euz euz le milieu vi Hayne,
Qui de courouz et datayn
Sembla bien estre *moueresse*,
Et courouse et teucerresse.

Beinge thus englyshed, as of righte they oughte, accordinge to the Frenche:

Amydde sawe I Hate stonde,
That of wrathe and yre and onde
Semed well to be *moueresse*,
An angry wighte and chyderesse.

Whiche word *moueresse* the learned Molinet, in his moralization of that Romant, doth turne into *ducteresse*, a *leader* or *leadresse*; so that they agree yt shoulde not be a *minoresse*, but a *moo-*

veresse or *leadresse* of and to anger and yre; anye of whose wordes will as well and rather better fitt the sence and verse of Chaucer, and better answer the Frenche originall and meanyng, than the inserted worde *Minoresse*.

Thus hoping that you will accepte in good and frendlye parte these my whatsoever conceytes vttered vnto you, to the ende Chaucers Workes by much conference and many iudgmentes mighte at lengthe obteyne their true perfectōne and glorie, as I truste they shall, yf yt please God to lend me tyme and leysure to reprinte, correcte, and comēte the same after the manner of the Italians who have largely comēted Petrarch; I sett end to these matters; comyttinge you to God, and me to your curtesye.

Clerkenwell Greene,

the xvi of december 1599,

Your lovinge frende,

FRANCIS THYNNE.

ILLUSTRATIONS,

N^o. 2.

ILLUSTRATIONS

No. 2.

TESTAMENTUM JOHANNIS GOWER.

*Ex Registro Archiep. Arundel, Parte prima,
fol. 256, a. b. fol. 257. a.*

IN DEI NOMINE AMEN, Ego Johannes Gower compos mentis, et in fide catholica ad misericordiam divinam domini nostri Jesu Christi ex toto me commendans, condo testamentum meum sub hac forma. In primis lego animam meam Deo creatori meo, et corpus ad sepeliendum in ecclesia Canonorum beate Marie de Overes in loco ad hoc specialiter deputato. Et lego Priori dicte ecclesie qui pro tempore fuerit quadraginta solidos. Item lego Subpriori viginti solidos. Item lego cuilibet Canonico sacerdoti Deo ibidem servienti xiiij^s et iiij^d. ceteris verò Canonicis ibidem noviciis lego cuilibet eorum sex solidos et viij^d. ut omnes et singuli exequias sepulture mee devocius colant, orantes pro me. Item lego cuilibet valetto infra portas dicti Prioratus Priori et Conventui servienti duos solidos, et cuilibet garcioni xij^d. Item lego ecclesie beate Marie Magdalene xl. solidos ad luminaria et ornamenta dicte ecclesie. Item lego sacerdoti ibidem paroch. x. solidos, ut oret et orari faciat pro me. Item lego magistro clerico ibidem iiij^s. Item lego subclerico ij^s. Item lego iiij ecclesiis paroch. in Sout-

werk, viz. sancte Margarete, sancti Georgii, sancti Olai, et sancte Marie Magdalene iuxta Bermundese, cuilibet earum singillatim xij^s. et iiij^d. ad ornamenta et luminaria ut supra. Et cuilibet sacerdoti paroch. sive rectori in cura ibidem pro tempore residenti et ecclesie servienti sex^s. et octo^d. ut orent et orari pro me in suis parochiis faciant et procurent. Item lego magistro Hospitalis sancti Thome martiris in Southwerk xl^s. et cuilibet sacerdoti qui est de gremio dicti Hospitalis in eodem servienti vj^s. et viij^d. ut orent ibidem pro me. Item lego cuilibet sorori professe in dicto Hospitali iij^s. et iiij^d. et cuilibet earum ancille infirmos custodienti xx^d. Item lego cuilibet infirmo infra dictum Hospitale languenti xij^d. Item lego singulis Hospitalibus subscriptis, viz. sancti Thome Elsingpitell, Bedlem extra Byschopus-gat, seint Mary spitell juxta Westm. cuilibet sorori ubi sunt sorores in dictis Hospitalibus professe una cum ancillis et languentibus ibidem, ut percipiant singillatim modo ut supra. Item lego cuilibet domuum leprosororum in suburbiis London. decem^s. ad distribuendum inter eosdem, ut orent pro me. Item lego Priori de Elsingpitell xl^s. et cuilibet Canonico sacerdoti ibidem professo sex^s. et viij^d. ut orent pro me. Item lego ad servicium altaris in Capella sancti Johannis Baptiste in qua corpus meum sepeliendum est, viz. duo vestimenta de panno serico cum toto eorum apparatu, quorum unum est de *Blew Baudkyn* mixtum de colore albo, et aliud

vestimentum est de albo serico. Item lego ad servitium dicti altaris unum missale grande et novum etiam et unum calicem novum, unde voluntas mea est quod dicta vestimenta una cum missale et calice maneant imperpetuum tantummodo ad servitium dicti altaris, et non alibi. Item lego Priori et Conventui quendam magnum librum sumptibus meis noviter compositum, qui *Martilogium* dicitur, sic quod in eodem specialem memoriam scriptam secundum eorum promissa cotidie habere debeo. Item lego Agneti uxori mee c^{li}. legalis monete. Item lego eidem iii ciphos, unum cooperculum, duo salaria, et xij coeliaria de argento. Item lego eidem omnes lectos meos et cistas una cum apparatu aule, panetre, coquine, et eorum vasis et omnibus utensiliis quibuscunque. Item lego eidem unum calicem et unum vestimentum pro altare quod est infra oratorium hospicii mei. Item volo quod, si dicta Agnes uxor mea diucius me vivat, tunc ipsa libere et pacifice, immediate post mortem meam, percipiat omnes redditus michi debitos de firmis Maneriorum meorum tam de Southwell in Comitatu Nott. quam de Multon in Com. Suff. prout in quodam scripto inde confecto sub sigillo meo necnon sub sigillis aliorum plenius constari poterit. Huius autem Testamenti facio et constituo executores meos, viz. Agnetem uxorem meam, dominum Arnaldum Savage militem, dominum Rogerum Armigerum, dominum Willelmum Denne canonicum Capelle domini Regis, et

Johannem Burton clericum. Dat. infra Prioratum beate Marie de Overes in Sutwerke in festo Assumpcionis beate Marie a°. dñi millesimo cccc^{mo}. octavo.

Tenore presencium nos Thomas, etc. Notum facimus universis quod vicesimo quarto die mens. Octobris anno dñi millesimo cccc^{mo}. octavo in Manerio nostro de Lamhith probatum fuit coram nobis Testamentum supra scriptum pro eo etc. cuius pretexto etc. Administracioque omnium bonorum dictum testamentum concern. vbicunque etc. dilecte in Christo filie Agneti uxori sue exec. in eodem Testamento nominate commissã extitit et per eandem admissa in debita formã iuris. Reservata nobis potestate, etc. In cuius rei etc. Dat. die, loco, mense, et anno supradictis et nostre translacionis terciodec. anno.

Noverint universi per presentes etc. quod nos Thomas etc. de fidelitate dilecte in Christo filie Agnetis relicte et executricis testamenti et bonorum administratricis Johannis Gower nuper defuncti, cuius testamentum per nos nuper de prerogativa nostre Cant. ecclesie pro eo quod idem defunctus nonnulla bona optinuit in diversis dioc. nostre Cant. provinc. dum vivebat et tempore mortis sue tunc extitit approbatum, et administracio bonorum eiusdem dicte Agneti commissã de et super administracione, etc. confidentes ipsam ab ulteriori etc. In cuius rei etc. Dat. in Manerio nro de Lamhith vij^{mo}. die mensis Novemb. A°. dñi millesimo cccc^{mo}. octavo, etc.

DEED TO WHICH JOHN GOWER IS A
WITNESS.

Ex Cartis Marchionis de Stafford.

OMNIBUS hanc cartam visuris vel audituris Robertus de Ranclif de STITENHAM Salutem in Domino. Noveritis me dedisse concessisse et hac carta mea cirographata confirmasse Johanni filio meo et Emme uxori eius et heredibus de corporibus eorundem legitime procreatis medietatem tocus Mesuagii mei versus occidentem et tres bovatas terre cum omnibus pertinenciis suis in villa et territorio de STITENHAM. Habendum et tenendum predictis Johanni et Emme uxori eius et heredibus ex corporibus eorundem legitime procreatis medietatem tocus Mesuagii mei et tres bovatas terre cum omnibus pertinenciis suis libertatibus et afiamentis quoquo modo spectantibus de capitalibus dominiis feodi illius per servicia inde debita et consueta in perpetuum. Concessi eciam predictis Johanni et Emme uxori eius et heredibus de corporibus suis legitime procreatis revercionem alterius medietatis Mesuagii mei et tres bovatas terre in villa et territorio de STITENHAM post decessum meum et Christiane uxoris mee remanentis dictis Johanni et Emme uxori eius et heredibus de corporibus eorundem legitime procreatis in perpetuum. Et si contingat quod dicti Johannes et Emma uxor eius obierunt sine herede de corporibus eorundem legitime procreato ut predictum

est tunc omnia predicta terras et tenementa cum omnibus suis pertinenciis rectis heredibus dicti Roberti remaneant in perpetuum. In cuius rei testimonium parti huius carte cirographate penes predictos Johannem et Emmam uxorem eius residenti sigilla sua apposuerunt. Hiis testibus JOHANNE GOWER Willielmo Mañeres Johanne Aleyn Roberto de Helmesley Rogero Toures et aliis. Dat. apud STITENHAM die Mercurij prox. post festum Pasch. Anno dñi m^{mo}. ccc^{mo}. quadragesimo sexto.

Indorsed, 1346. Johēs Gower, Wittnes only.
S^t. John Gower the Poet.

ILLUSTRATIONS,

Nº. 3.

STOICHAUSTIC

1894

AN ACCOUNT
OF SOME
VALUABLE MANUSCRIPTS,
WHICH I HAVE EXAMINED,
OF
GOWER AND CHAUCER.

I. *Gower's French Balades, and Smaller Poems.*

OF this curious and valuable Manuscript, I have thought it incumbent upon me, as a proper mark of attention to the readers of the *History of English Poetry*, to give, with considerable additions and some corrections, the account which the author of that elaborate and elegant Work has printed in the Appendix to his second volume. The additions and corrections are made in consequence of having been indulged, as the late Mr. Warton was, with the use of this Manuscript.

In the present Marquis of Stafford's library at Trentham*, there is a thin oblong Manuscript on vellum, containing some of Gower's poems in

* See Warton's *Hist. Eng. Poetry*, vol. ii. App. sign. g. b.

Latin, French, and English. By an entry in the first leaf, in the hand-writing and under the signature of Thomas lord Fairfax, Cromwell's general, an antiquary, and a lover and collector of curious manuscripts, it appears that this book was presented by the poet Gower, about the year 1400, to Henry the fourth; and that it was given by lord Fairfax to his *friend and kinsman* Sir Thomas Gower, knight and baronet, in the year 1656. By another entry, lord Fairfax acknowledges to have received it, in the same year, as a present, from that *learned gentleman* Charles Gedde esquire, of saint Andrews in Scotland: and at the end are five or six Latin anagrams on Gedde, written and signed by lord Fairfax, with this title, "*In nomen venerandi et annosi amici sui Caroli Geddei.*" By king Henry the fourth it seems to have been placed in the royal library: it appears at least to have been in the hands of king Henry the seventh, while earl of Richmond, from the name *Rychemond* inserted in another of the blank leaves at the beginning, and explained by this note, "*Liber Henrici septimi, tunc Comitis Richmond, propria manu script.*" This manuscript is neatly written, with miniated and illuminated initials; and contains the following pieces.

i. An English panegyrick in stanzas, with a Latin prologue or rubrick in seven hexameters, on king Henry the fourth. This poem, commonly called *Carmen de pacis commendatione in laudem*

Henrici quarti, is printed in Urry's edition of Chaucer's Works.

ii. A short Latin poem in elegiacs, which Mr. Warton asserts to be on the same subject. The minute title of it, however, is at the close of the English poem, and does not exactly accord with Mr. Warton's assertion. **Explicit carmen de pacis commendacione quod ad laudem et memoriam serenissimi principis domini Regis henrici quarti suus humilis orator Johannes Gower composuit. Et nunc sequitur* EPISTOLA IN QUA IDEM JOHANNES PRO STATU ET SALUTE DICTI DOMINI SUI APUD ALTISSIMUM DEVOCIUS EXORAT. It begins,

† Rex celi deus et dominus, qui tempora solus
Condidit, et solus condita cuncta regit, &c.

This is followed by ten other very short pieces, both in French and ‡Latin, in praise and commemoration of king Henry.

iii. Cinkante Balades, or Fifty Sonnets in French. The §title, and part of the first Sonnet, are mutilated. They are closed with the following epilogue and colophon:

|| O gentile Engleterre a toi iescrits,
Pour remembrer ta ioie qest nouvelle,

* MS. fol. 6. b.

† As in MSS. Cott. Otho, D. i. 4.

‡ Mr. Warton says, French and *English*. But not one of the pieces is i English. The first three are in French, the fourth in Latin, perfect, fol. 7. b. The remainder, fol. 8. a, 8. b, French and Latin, mutilated.

§ Mr. Warton merely says, "part of the first is *illegible*."

|| MS. fol. 29.

Que te survient du noble Roi Henris,
 Par qui dieus ad redreste ta querele,
 A dieu purceo prient et cil et celle,
 Qil de sa grace, au fort Roi corone,
 Doingt peas, honour, ioie, et prosperite.

Expliciunt carmina Johannis Gower que Gallice composita BALADES dicuntur.

iv. Two short *Latin poems in elegiacs; the first beginning,

Ecce patet tensus ceci Cupidinis arcus,
 Vnde sagitta volans ardor amoris erit:

the second,

O natura viri, potuit quam tollere nemo,
 Nec tamen excusat quod facit ipsa malum.

v. A French poem, imperfect at the beginning, *On the Dignity or Excellence of Marriage*, in one book. The subject is illustrated by examples. As no part of this poem was ever printed, Mr. Warton transcribed one of the stories.

Qualiter Jason, uxorem suam Medeam relinquens, Creusam Creontis regis filiam sibi carnaliter copulavit. Verum ipse cum duobus filiis suis postea † decessit.

* Both in fol. 29. b. MS.

† Mr. Warton reads, without authority, *perit*.

Li prus Jason qeu lisle de Colchos
 Le toison dor pour laide de Medee
 Conquist dont il donour portoit grant loos
 Par tout le monde encourt la renomée
 La ioefne dame oue soi ad amenee
 De son pays en Grece et lespousa
 Ffrenite espousaile dieus le vengera.

Quant Medea meulx qui de estre en repos
 Ove son mari et qelle avoit porte
 Deux fils de luý lors changea le purpos
 El qelle Jason permer fuist oblige
 Il ad del tout Medeam refuse
 Si prist la file au roi Creon Creusa
 Ffrenite espousaile dieux le vengera.

Medea qot le coer de dolour cloos
 En son corous et ceo fuist grant pite
 Ses ioefnes fils queux ot iadis en clos
 Veniz ses costees ensi com forseuee
 Deuant ses oels Jason ele ad tue
 Ceo qeu fuist fait pecche le fortuna
 Ffrenite espousaile dieus le vengera.

Towards the end of the piece, the poet introduces an apology for any inaccuracies, which, as an Englishman, he may have committed in the French idiom.

Al universite de tout le monde
 JOHAN GOWER ceste Balade envoie
 Et si ieo nai de Francois la faconde
 Pardonetz moi qe ieo de ceo forsvoie.
 Jeo sui Englois: si quier par tiele voie
 Estre excuse mi is quoique mills endie
 Lamour parfit en dieu se iustifie.

It is finished with seventeen Latin verses, beginning,

Quis sit vel qualis sacer ordo connubialis,

and ending,

Hinc vetus annorum GOWER sub spe meritorum
Ordine sponsorum tutus adhibo thorum.

After which follows the poet's relation of his blindness, as in some manuscripts of the *Confessio Amantis*, &c.

Henrici quarti primus regni fuit annus
Quo michi defecit visus ad acta mea, &c.

The French poem, Mr. Warton observes, occurs at the end of two valuable folio manuscripts, illuminated and on vellum, of the *Confessio Amantis*, in the Bodleian Library, viz. MSS. Fairfax, iii. And NE. F. 8. 9. Also in MSS. All Souls College, Oxford, xxvi. And in MSS. Harl. 3869. [Old Catalogue.] And, I may add, in MSS. Trin. Coll. Cambridge, R. 3. 2. In all these, and, it is probable, in many others, this French poem is properly connected with the *Confessio Amantis* by the following rubrick: " Puis qil ad dit cy devant en Englois par voie des-sample la sotie de celluy qui par amours aimie par especial dirra ore apres en Francois a tout

le monde en general vn traitie selonc les auteurs pour essamplier les amants marietz au fin. qils la foi de lour seintes espousailes purront per fine loialtie garder et al honour de Dieu saluement tenir.”

But the *Cinquante Balades*, or fifty French Sonnets abovementioned, are, as Mr. Warton continues, the curious and valuable part of Lord Stafford's manuscript. They are not mentioned by those who have written the life of this poet, or have catalogued his works. Nor do they appear in any other manuscript which Mr. Warton and I have examined. Ritson, in his *Bibliographia Poetica*, after mentioning these *balades* merely as *some of Gower's poems*, might possibly induce the reader to think, that they exist in Cambridge. “*Some of his *smaller poems* are preserved in a MS. of Trinity College, Cambridge; and, it may be, in other collections; but, possessing little or no merit, are likely to remain in obscurity.” The Trin. Coll. manuscript (as I shall presently shew) possesses not these rarities.

But if they should be discovered in any other manuscript, Mr. Warton has ventured to pronounce, that a more authentick, unembarrassed, and practicable copy than this before us, will not be produced; although it is for the most part unpointed, and obscured with abbreviations, and

* Bibliog. Poet. 1802, p. 25.

with those misspellings which flowed from a scribe unacquainted with the French language.

To say no more, however, of the value which these little pieces may derive from being so scarce and so little known, they have much real and intrinsic merit. They are tender, pathetick, and poetical; and place our old poet Gower in a more advantageous point of view than that in which he has hitherto been usually seen. I know not, Mr. Warton concludes, if any even among the French poets themselves, of this period, have left a set of more finished sonnets: for they were probably written when Gower was a young man, about the year 1350. Nor had yet any English poet treated the passion of love with equal delicacy of sentiment, and elegance of composition. Mr. Warton then transcribes four of these balades as correctly and intelligibly, he says, as he was able; although he confesses, there are some lines which he could not exactly comprehend. The verbal inaccuracies in Mr. Warton's transcripts are here faithfully corrected; and the addition of the 48th balade from the manuscript is also given.

BALADE XXX.

Si com la nief, quant le fort vent tempeste,
 Pur halte mier se torne a ci et la,
 Ma dame, ensi mon coer manit en tempeste,
 Quant le danger de vo parole orra,
 Le nief qe votre bouche soufflera,
 Me fait sigler sur le peril de vie,
Dest en danger fait quil mera supplie.

Rois Vluxe, sicom nous dist la geste,
 Vers son paijs de Troie qui sigla,
 Not tiel paour du peril et moleste,
 Quant les Sereines en la mier passa,
 Et le danger de Circes eschapa,
 Qe le paour nest plus de ma partie,
Qest en danger falt quil mera supplie,

Danger qui tolt damour toute la feste,
 Vnqes vn mot de confort ne sona,
 Ainz plus cruel qe nest la fiere beste
 Au point quant danger me respondera.
 La chiere porte et quant le nai dirra,
 Plusque la mort mestoie celle oie
Qest en danger falt quil mera supplie.

Vers vous, ma bone dame, horspris cella,
 Qe danger manit en votre compaignie,
 Cest balade en mon message irra
Qest en danger falt quil mera supplie.

BALADE XXXIV.

Saint Valentin, l'Amour, et la Nature,
 Des toutz oiseals ad en gouvernement,
 Dont chascun deaux, semblable a sa mesure,
 Vne compaignie honeste a son talent
 Eslist, tout dun accord et dun assent,
 Pour celle soule laist a covenir;
 Toutes les autres car nature aprent
V li coers est le corps falt obeir.

Ma doulee dame, ensi ieo vous assure,
 Qe ieo vous ai eslieu semblablement,

Sur toutes autres estes a dessure
 De mon amour si tresentierement,
 Que riens y falt pourquoi ioiusement,
 De coer et corps ieo vous voldrai seruir,
 Car de reson cest une experiment,
V li coers est le corps falt obeir.

Pour remembrer iadis celle aventure
 De Alceone et Ceix ensemment,
 Com dieus muoit en oisel lour figure,
 Ma volente serroit tout tielement
 Que sans envie et danger de la gent,
 Nous porroions ensemble pour loisir
 Voler tout francs en votre esbatement
V li coers est le corps falt obeir.

Ma bel oisel, vers qui mon pensement
 Seu vole ades sanz null contreténir
 Preu cest escript, car ieo sai voirement
V li coers est le corps falt obeir.

BALADE XXXVI.

Pour comparer ce jolif temps de Maij,
 Ieo le dirrai semblable a Paradis;
 Car lors *chantont et merle et papegai,
 Les champs sont vert, les herbes sont floris;
 Lors est Nature dame du paijs:
 Dont Venus poingt lamant au tiel assai,
Deucontre amour nest qui poet dire nai.

* *Chantont* is the true reading. Mr. Ellis, who has rightly corrected Mr. Warton in the preceding line, here follows Mr. W.'s corrupt reading of *chantoit*.

* Quant tout ceo voi, et que ieo penserai,
 Coment Nature ad tout le monde suspris,
 Dont pour le temps se fait minote et gai,
 Et ieo des autres sui souleni horspris,
 Com al qui sanz amie est vrais amis,
 Nest pas mervaille lors si ieo mesmai,
Decontre amour nest qui poet dire nai.

En lieu de rose, urtie cuilleraï,
 Dont mes chapeals ferrai par tiel devis,
 Qe tout ioie et confort ieo lerrai,
 Si celle soule eu qui iai mon coer mis,
 Selonc le ponit qe iai sovent requis,
 Ne deigne alegger les griefs mals qe iai,
Decontre amour nest qui poet dire nai.

Pour pite querre et pourchacer † intris,
 Va ten balade ou ieo tenvoierai,
 Qore en certain ieo lai treshien apris
Decontre amour nest qui poet dire nai.

BALADE XLIII.

Plustricheros qe Jason a Medee,
 A Deianire ou q' Ercules estoit,
 Plus q' Eneas q'auoit Dido lassee,
 Plus qe Theseus q' ‡ Adriagne amoit,

* Mr. Ellis omits this stanza, in his elegant and judicious remarks on Gower, as being, from the mistakes of the transcriber, scarcely intelligible. *Specimens of the Early Eng. Poets*, vol. i. 171.

† *Entrée*, i. e. admission to the presence of his mistress. Ellis, *ut supra*.

‡ Ariadne.

Ou Demophon quant Phillis oublioit,
 Te tries, hélas, qamer iadis soloie,
 Dont chanterai desore en mon endroit
Cest ma dolour qe fuist amicois ma ioie.

Vnques Ector qama *Pantasilee,
 En tiele haste a Troie ne sarmoit,
 Qe tu tout mid nes deniz le lit couche
 Amis as toutes quelques venir doit,
 Ne poet chaloir mais qune femme y soit,
 Si es comun plus qe la halte voie,
 Hélas, qe la fortune me deçoit,
Cest ma dolour qe fuist amicois ma ioie.

De † Lancelot si fuissetz remembre,
 Et de Tristans, com il se contenoit,
 ‡ Generides, § Florent, || Par Tonope,

* Penthesilea.

† Sir Lancelot's intrigue with Geneura, king Arthur's queen, and sir Tristram with la Bel Isoulde, incidents in Arthur's romance, are, as Mr. Warton observes, made the subject of one of the stories of Gower's French poem just cited, of which I will transcribe the first stanza :

Communes sont la cronique et listoire
 De Lancelot et Tristans ensement,
 Enqore manit lour sotic en memoire,
 Pour essampler les autres du present,
 Cil qest guarin et mille garde prent :
 Droitz est quil porte mesmes la folie,
Car beal oisel par autre se chastie.

‡ *Generides*, a name, says Mr. Warton, of which I know nothing, must be corruptly written.

§ Chaucer's *Wife of Bath's Tale*, as Mr. Tyrwhitt, Mr. Warton, and others have observed, is founded on the story of *Florent*, a knight of Rome, who delivers the king of Sicily's daughter from the enchantments of her step-mother. His story is also in Gower's *Confessio Amantis*, which is generally

Chascun des ceaux sa loialtie guardoit;
 Mais tu, hélas, qest ieo qe te forsvoit
 De moi qa toi iamaiz mill iour falsoie,
 Tu es a large et ieo sui en destroit,
Cest ma dolour qe fuist amicois ma ioie,

Des toutz les mals tu qes le plus maloit,
 Ceste compleignte a ton oraille envoie
 Sante me laist, et langour me recoit,
Cest ma dolour qe fuist amicois ma ioie,

BALADE XLVIII.

Amour est vne chose merveilouse,
 Dont mills porra sauoir le droit certain;
 Amour de soi est la foi tricherouse,
 Qe plus promette et meins apporte au mein.
 Le riche est pouere, et le courtois vilein,
 Lespine est molle, et la rose est vrtie:
En toutz erreurs amour se iustifie.

supposed to be the original of Chaucer's tale. Gower probably borrowed his narrative from the *Gesta Romanorum*. Mr. Ellis pronounces the story, as related by Gower, to possess considerable merit, and to be told in the poet's best manner. In his elegant and ingenious publication, Mr. Ellis has accordingly given Gower's *Florent*. Specimens of Early Eng. Poets, vol. i. 181. &c. Mr. Warton here notices the romance of *Le Bone Florence de Rome*, and says he knows not if this be Shakspeare's *Florentius* or *Florentio*; which romance Mr. Ritson remarks, has not the remotest allusion to the story of *Florent*; Florence being a lady, the emperour's daughter. Observ. on the Hist. of Eng. Poetry, 4to. 1782, p. 28. See also Mr. Steevens on the *Taming of the Shrew*, A. i. S. v. who proves the deformed hag, "*Florentius' love*," to be an allusion to Gower's tale.

|| *Par Tonope*, that is, says Mr. Warton, Parthenopeus, one of Statius's heroes, on whom there is an old French romance. Mr. Ritson corrects this inaccuracy, by observing that the romance is that of *Pertepex*, *Comte de Blois*, a famous *roman de fée* in French rhyme. Metr. Romances, vol. i. p. civ.

La mier est douls, et la doulcour merdouse,
 Labour est ease, et le repos grievein,
 Le doel plesant, la seurte perilouse,
 La halt est bass, si est le bass haltein;
 Qant len mieulx quide auoir tout est en vein,
 Le ris en plour, le sens torne en folie :
En toutz erreurs amour se iustifie.

Amour est vne voie dangereuse,
 Le p's est loign, et loign remanit proschein.
 Amour est chose odible et graciouse,
 Orguil est humble, et seruice est desdeign,
 Laignelle est fiere, et le leon humein,
 Loue est en cage la merle est fors baine :
En toutz erreurs amour se iustifie.

Ore est amour saluage, ore est soulein,
 Nest qui damour poet dire la sotie.
 Amour est serf, amour est souerein :
En toutz erreurs amour se iustifie.

II. Gower's *Confessio Amantis*. fol.

This valuable manuscript, illuminated and on vellum, is also in the possession of the Marquis of Stafford. A more ancient or more beautiful copy of the poem will hardly be found. It commences with the *Epigramma Autoris in Librum suum*, which is found at the beginning of the poem in Caxton's edition, and at the back of the title-pages (inaccurately given however) in the editions of 1532 and 1554. A collation with this manuscript of passages which I shall presently

exhibit from the printed copies, will illustrate the importance of the present curiosity. The manuscript contains only this poem. It was probably a present from the author to one of the Gower family, soon after the completion of the work, towards the close of the fourteenth century. On the first leaf are three armorial shields, the bearings on which are almost obliterated; but over the largest of the three, the poet's crest, a talbot, is still conspicuous.

III. *Various Copies of the Confessio Amantis, and of other Poems by Gower.*

In the Library of Trinity College, Cambridge, is a large folio manuscript, on vellum, numbered R. 3. 2. and entitled *Johannis Gower Poemata Anglica Gallica et Latina*. It was the gift of Dr. Thomas Nevile, the munificent master of that society in the time of Elizabeth and James I. The whole of the first and part of the second book are wanting in this noble copy of the *Confessio Amantis*. At the end of this poem follow, in French, the marriage-examples already noticed in the account of the Trentham manuscript. To these succeed a few Latin verses; after which a notice of his three principal works occurs, viz.

Quia vnusquisque prout a Deo accepit aliis
impertiri tenetur Johannes Gower super his que
Deus sibi sensualiter donavit villicationis sue ra-

cione secundum aliquid alleviare cupiens *tres precipue libros* per ipsum dum vixit doctrine causa compositos ad aliorum noticiam in lucem seriose produxit.

Primus liber Gallico sermone editus in decem diuiditur partes et tractans de viciis et virtutibus viam precipue qua peccator in penitendo Christi misericordiam assequi poterit tota mentis deuotione finaliter contemplatur. Titulusque libelli istius *Speculum Meditantis* nuncupatus est.

Secundus liber versibus exametris et pentametris sermone Latino compositus tractat de variis infortuniis tempore regis Ricardi II^{di}. in Anglia multipliciter contingentibus ubi pro statu et regni compositione devocius exorat. Nomenque voluminis huius quod in septem duntaxat partes diuiditur *Vox Clamantis* intituitur.

Tertius iste liber in octo partes etc. scilicet, *Confessio Amantis*.

The volume concludes with his Latin verses, *Super multiplici viciorum pestilencia vnde tempore Ricardi secundi partes nostre specialiter inficiebantur; Contra Demonis astuciam in causa Lollardie*; and three or four other of his brief Latin poems.

There are three very ancient and valuable manuscripts of the *Confessio Amantis*, as Mr. * Ellis has observed, in the Bodleian Library; in

* *Specimens of the Early Eng. Poets*, 2d. edit. vol. i. 172.

all which the Latin memorandum of Gower's principal compositions, exhibiting however in each of them some variations of the language, exists. To that which is numbered *Fletewood* NE. F. 8. 9. the manuscript, which I have described, approaches in the present instance very nearly. Mr. Ellis was not aware, that the description of Gower's three principal works is printed in Casley's Catalogue of the King's Manuscripts, 1734.

Of the *Speculum Meditantis* I am unable to give any other account, than what is found in the preceding tripartite distinction. Mr. Ellis † believes that it has never been seen by any of our poetical antiquaries: Nor does it exist in the Bodleian Library. I agree with him, that Campbell, the author of Gower's life in the *Biographia Britannica*, and Warton, in his *History of English Poetry*, professing to give an account of its contents, were deceived by the ambiguity of a reference in Tanner; ‡ where, instead of the work in question, a much shorter poem by Gower is intended, viz. *Un traitie selonc les auctours*, &c. (giving the marriage examples,) already § cited and described. In the next edition therefore of the *History* beforementioned, that part of the description of the *Speculum Meditantis*

† Specimens, ut supr. i. 172.

‡ Bibl. Brit. Hib. p. 336. Note b.

§ See p. 98, et seq.

namely, that * *it enumerates the felicities of conjugal fidelity by examples selected from various authors*, must be expunged, or rather transferred to the shorter poem. And, in the next edition of the *Biographia Britannica*, the erroneous note in the life of Gower, must be rectified. It is surprising that, in the additions to his *Bibliographia Poetica*, Ritson, who ridiculed the least inaccuracy in others, has not only fallen into the mistake of Campbell and Warton, but has cited, as his authority, Mr. Ellis, who exposes the error! Mr. Godwin also † specifies conjugal fidelity as one of the subjects of the *Speculum Meditantis*!

The *Vox Clamantis*, as well as the preceding poem, exists only in manuscript. But it is found in ‡ several collections; and the best and most beautiful copy is believed to be that, which is in the library of All Souls College at Oxford. It is in seven books of Latin elegiacs, written, in the opinion of Mr. Ellis, with some degree of purity and a tolerable attention to the prosody. But, as Mr. Warton has also observed, it is little more than a metrical chronicle of the insurrection of the commons, in the reign of Richard the second. Mr. Warton proves that it was written in the year 1397 by the following line in the Bodleian manuscript of the poem, (No. 294.) “*Hos ego bis deno Ricardi regis in anno.*” To the All Souls College manuscript is prefixed a de-

* Hist. Eng. Poetry, ii. 2.

† Life of Chaucer, ch. xi.

‡ Hist. Eng. Poetry, p. 3. Note f.

dication in Latin verse, addressed by Gower when he was old and blind, to Arundel, archbishop of Canterbury; which is followed by this avowal. *Hanc Epistolam subscriptam corde deuoto misit senex et cecus Johēs Gower reuerendissimo in Christo patri ac domino suo precipuo domino Thome de Arundell, Cantuar. Archiepō, totius Anglie primati, et apostolice sedis legato, etc.*

Of the esteem in which the *Confessio Amantis* was formerly held, a particular account appears in the first extract which I make from the printed copies. It will be proper, however, here to notice such other manuscripts as I have seen, and others of note which printed authorities have recorded.

V. VI. *The Confessio Amantis.*

In the University Library at Cambridge, there is a copy of the *Confessio Amantis* in folio, on vellum, and numbered Dd. viii. 19. It ceases to be perfect towards the close of the seventh book. In the present manuscript Catalogue of the University's fine collection, it is unsatisfactorily described, "*An English poem in seven books!*"

In the same collection, numbered Mm. 2. 21, is an ancient copy of the same poem, on vellum, but imperfect both at the beginning and end.

VII. *The Confessio Amantis.*

In the library of Sidney College, Cambridge, there is a very curious copy of the *Confessio Amantis*, in folio, on paper, consisting of 202 leaves. On fol. 202. b. follow *Catonis Disticha* in English verse, to fol. 208. This manuscript is numbered Δ. 4. 1.

VIII. *The Confessio Amantis.*

In the library of New College, Oxford, there is a copy of the *Confessio Amantis*, designated by the following reference in the General Catalogue of MSS. in Eng. and Ireland, (fol. Oxf. 1697,) No. 1230. 266.

IX. *The Confessio Amantis.*

In the library of Corpus Christi College, Oxford, there is a copy of the same poem, distinguished in the aforesaid Catalogue by the number, 1534. 67.

X. XI. XII. XIII. *The Confessio Amantis, &c.*

In the Harleian collection, Brit. Museum, No.

3490. 2. is a copy of the *Confessio Amantis* ; so is No. 6494. 11.—No. 7184, in the same collection, presents the remains of a very fine copy also of the *Confessio Amantis* on vellum, and illuminated, in large folio. This manuscript, though miserably mutilated, is still well worthy, as the Rev. Mr. Nares has observed, of collation; both on account of its antiquity, and on account of the care with which it has been written. It is believed to be of the fourteenth century. In the same collection, No. 3869 is a copy of the same poem, with a few smaller poems by Gower.

There is also in the British Museum, Cott. MSS. Tib. A. IV. a copy of the *Vox Clamantis*, with some of Gower's Latin poems, in folio, on vellum. On the back of fol. 8. is a curious painting of a man in the dress of the fifteenth century, with a bow and arrow in his hand, ready to shoot at a sphere; which Mr. Strutt conceived to be a portrait of Gower, and has engraved and published it as such in his *Royal and Ecclesiastical Antiquities*, where he says that the original is all of one colour, viz. dark brown; but Mr. Planta has stated the fact to be, that the drapery is blue, and the other parts are of different colours. In Tit. A. XIV. 4. Cott. MSS. is a mutilated copy of the same poem.

XIV. *Fragments of Chaucer, some whereof*
[were] never printed.

Such is the title of a folio manuscript, on paper, in the Pepysian collection at Magdalen College, Cambridge, No. 2006. It consists of 391 pages. The contents are as follow.

Complaint of the Black Knight, p. 1.

Temple of Glasse, p. 17.

Prologue to the Legend of Good Women, p. 53.

Legend of Cleopatra, p. 67.

Legend of Tisbe of Babylone, p. 71.

Legend of Dido, p. 75.

Legend of Hipsipile and Medea, p. 88.

Priere à Notre Dame, p. 88.

House of Fame, p. 91.

Complaint of Mars and Venus, p. 115.

Complaint of Mars alone, p. 119.

Complaint of Venus alone, p. 122.

Pleyntif encountre Fortune, p. 124.

Parliament of Fowles, p. 127.

Legend of the three Kings of Colen, p. 143.

The War between Cesar and Pompey, p. 191.

A Translucion of some fragments of Cato, p. 211.

Chaucer's Tale of Melibeus, p. 225.

Prologue to the Parson's Tale, p. 276.

The Parson's Tale, p. 279.

Chaucer's Recantacion, p. 377.

Complaint of Mars and Venus, p. 378.

Complaint of Anelida and false Arcite, p. 382.

L'Envoy de Chaucer à Scogan, p. 385.

Priere à Notre Dame, p. 386.

La Complaint de Chaucer à sa bourse voide, p. 388.

Le bon Counsell de Chaucer, p. 389.

Mercillesse Beautie, p. 390.

It is noticed, in the volume, that the pieces here distinguished by Italicks are not in Speght's edition of Chaucer in 1602. The last of these, *Mercillesse Beautie*, is the ballad printed by Dr. Percy in his *Reliques of Ancient Poetry*, vol. ii. No. iii. As to the pretended authenticity of the rest, I will shew that, in respect to two of the other three pieces, it is merely imaginary; first, by citing the close of *The War between Cesar and Pompey*, where the author, speaking of Cesar, says: "Touching y^e vengyable maner of his pitous murthre, I may conclude wyth hym that was flour of poetes in owre Englissh tong, and the first that euer elumyned owre language wyth flowres of rethrick and of eloquence, *I mene my master CHAUCER*, whiche wrote the deth of this myghty emperor, saying

Wyth bodekyns was Cesar Julius
Murdred at Rome of Brutus Cassius,
When mony, land, and regne hadd brought ful lowe;
Loo, who may trust fortune eny throwe!

Thus by record of my wyse prudent master afore-said, &c. [And] by comaundement of my maister I tooke vpon me this litill and compendious trans-lacōn, after my lytill konnyng to put in remembrance, &c. q. *J. de B.*" It is plain that this pupil of Chaucer, in the preceding rhymes, al-

ludes to the tragedies of great men recited in the *Monkes Tale*; among which is that of Cesar; where his murder “by *bodekins*” is indeed twice recorded, and a reflection on the mutability of fortune, though not precisely in the words just cited, is also made. The *Fragments of Cato* likewise end with the disciple’s similar acknowledgment:

“Behold, *my maister*, this litill tretyse,
The whiche is full of wytt and sapience, &c.”

XV. *The Canterbury Tales of Chaucer.*

This beautiful manuscript is in folio, illuminated, and on vellum; and is in the possession of the Earl of Egremont, by whom I have been obligingly indulged with the examination of it. The Tales are given in the following order, viz. The Knyghtes Tale, the Milleres, the Reves, the Cokes, the Shipmannes, the Prioresses, the Man of Lawes, the Squieres, the Marchantes, the Wif of Bathes, the Freres, the Somnoures, the Clerk of Oxenfordes, the Frankleines, the Second Nonnes, the Chanons Yeomannes, the Doctor of Phisickes, the Pardoneres; at the end of which, “Thus endep þe p’doneps tale. And here bygynneþ the prologe of Thopas.” And after the twenty-one lines, “Here bygynneþ þe tale of Chaucer by Sir Thopace.” Then the Tale of Melibeus, the Monkes, the

Nonnes Preistes, the Manciples, the Parsones ; at the end of which, "Explicit. Fabula Rectoris." Then, "Here takeþ þe maker of þis booke his leve." To which succeeds Chaucer's Retractation, as it has been called: "Nowe prey I to hem alle &c." After which, "Here endep þe boke of þe talys of Cant'bury compiled by Geffray Chaucer on whoos soul Jhū crist haue m'cy. Amen." Underneath which words, are the arms of Percy, with other bearings in the shield, encircled by the garter, on one side of which is the letter H, on the other the letter P; which were intended, as I conceive, to designate the original owner, the celebrated Henry Percy. This manuscript, on account of its age, of the attention with which it appears to have been written, of the care with which it has been preserved, and of its various readings, is entitled to the admiration as well as the nicest examination of the future editor of Chaucer.

XVI. *The Canterbury Tales, and other Poems.*

This is a manuscript, in quarto, on paper, preserved in the Library of Trinity College, Cambridge, and numbered R. 3. 15. It is one of those, which Mr. Tyrwhitt describes as having been collated or consulted for the purpose of his publication of the *Canterbury Tales*, but of which he has given no particular account. It is cer-

tainly deserving of further notice. It seems to have been written in the fifteenth century. These are its contents.

Eight goodlie questions with their aunswers, fol. 1.

To the kinges most noble grace and to the
lordes and knightes of the garter, fol. 2.

Chaucer's Prophecy, (so termed in the table of contents,) fol. 3.

Which three poems are printed in Urry's edition of Chaucer's Works; the last of which, the editor says, is entitled *Chaucer's Prophecie* in a book in the Ashmolean Museum, No. 6986. 781. p. 162. These prophetic stanzas, printed and manuscript, present no material difference from each other; and only a slight variation in eight lines which follow them, describing the characteristics of a gentleman. I subjoin the prophecy.

Whan faithe faileth in prestes sawes,
And lordes hestes are holden for lawes,
And robberie is holden purchase,
And lechery is holden solace;
Then shall the londe of Albion
Be brought to grete confusion,

Then follow *the Prologue and the Canterbury Tales*. In the *Knightes* and the *Wif of Bathes Tales*, the manuscript is a little imperfect. The Tales, throughout this manuscript, are accompanied with a marginal gloss, in red letters; sometimes ex-

hibiting illustrations of no common interest. What adds to the curiosity and value of this volume, is a manuscript copy, at the close of it, of *Pierce Plowmans Crede*, which has hitherto escaped observation.

XVII. *The Canterbury Tales.*

This is also a manuscript, belonging to Trinity College, Cambridge, numbered R. 3. 3. It is in folio, on vellum, with illuminated capitals, and of the fifteenth century. This manuscript has been likewise rendered subservient to Mr. Tyrwhitt's admirable plan. In his brief notice of it, however, there is not that attention paid to the contents which seems due. After the words in the *Squiers Tale*,

And there I lefte I woll againe beginne,

there are here, as in other manuscripts mentioned by Mr. Tyrwhitt, two lines:

Apollo whirleth up his chaire so highe,
Till that the god Mercurius howse *he flye*:

Mr. Tyrwhitt reads, from the manuscripts which he consulted, and I have found it so given in other manuscripts,

Till that the god Mercurius howse *the slie*:

This manuscript reads *lie flye*, which Speght also follows. Yet these lines cannot belong to this place, according to Mr. Tyrwhitt, who is of opinion, "that they were originally scribbled by some vacant reader in the blank space, which is commonly left at the end of the Squier's Tale, and afterwards transcribed, as Chaucer's, by some copyist of more diligence than sagacity." In this manuscript the two lines, preceded by *Explicit secunda pars et sequitur pars tertia*, and followed by *The reaste not to be founde though sought in divers placcs*, are indeed the hand-writing of a scribe in the reign of Elizabeth. But they are certainly written in the same hand-writing, as the rest of a manuscript of the fifteenth century is, which I shall presently mention. See p. 129. And why might they not be the opening of the third part of the Tale? The language is Chaucer's; for thus he opens *The Floure and the Leafe*:

"When that *Phebus* his *chair* of gold so high

"Had *whirled up* the sterrie sky aloft."

Skelton, in his *Crowne of Lawrell*, uses the remarkable expression before us:

Item, *Apollo* that *whirled up* his *chare*, &c.

The Prologue of the *Frankleins Tale* is thus noticed in this manuscript, fol. 108. *Hic incipit Prologus de ff فرانkeleyn cum fabula sua de*

Rokkes de Brytaine. The manuscript ends imperfect in the *Persones Tale* fol. 130. b.

XVIII. *The Canterbury Tales, &c.*

In the Publick Library at Cambridge, the folio manuscript of the *Tales*, numbered Dd. iv. 24, has been collated by Mr. Tyrwhitt. It is written partly on vellum and partly on paper, and is imperfect both at the beginning and end. Another folio manuscript of the *Tales*, on vellum, in the same collection, numbered li. iii. 26, engaged the attention also of the same critick. The Publick Library possesses another folio manuscript of these poems, as yet uncollated, written on vellum, and numbered Mm. ii. 5. Among the manuscripts enumerated as having been subservient to Mr. Urry's use, there is one belonging to the same collection, of which Mr. Tyrwhitt has not thought proper to take any notice, and of which the * account given in Urry's Preface is defective; inasmuch as it makes no mention of *fourteen folia* between fol. 482 and fol. 483, in which are contained the following curious pieces of ancient English poetry, written apparently in the fourteenth century, viz. *The Fragment of a romance; Horn; and Assumpcion de notre Dame*, imperfect. This manuscript consists of 488 folia, and is now numbered Gg. 4. 27.

* See No. XI. in the list of MSS. in the Preface to Urry's edition of Chaucer.

XIX. XX. XXI. *Chaucer's Troilus and Creseide.*

In the Library of Bene't College, Cambridge, is a beautiful copy of this poem, on vellum, which is described, in the published Catalogue of Manuscripts belonging to that Society, by the Rev. Mr. Nasmith.

The British Museum, Harl. MSS. No. 3943 presents a copy of the same poem; and No. 4912 a part of it.

XXII. XXIII. *The Complaynt of faire Anelida and fals Arcite.*

This poem is preserved in the Harl. MSS. Brit. Mus. No. 372, and also in No. 7333 of the same collection, among many of Chaucers tales and other poems. Mr. Tyrwhitt, who consulted this manuscript, takes no notice, however, of the *Anelida and Arcite* being contained in it.

XXIV. *A Complaint of Pitee.*

To this title of the manuscript is added, "made by Geffrey Chaucer the [most] aureat poete that euer was fonde in our vulgare, to fore hees days." MSS. Harl. Brit. Mus. No. 78. 27.

XXV. XXVI. XXVII. XXVIII. *Chaucer's Astro-
labe.*

Two copies of this work are in the Publick Library at Cambridge. And in the Library of Bene't College, there is a copy of it; imperfect, however, both at the beginning and end of the manuscript. The Library of Trinity College, in the same University, possesses also an imperfect copy; the manuscript ending with the thirty-ninth chapter.

XXIX. *Part of the Canterbury Tales.*

This manuscript, containing part of the Canterbury Tales, is in the curious collection belonging to Sion College, London. It is in quarto, on vellum, and numbered MSS. C. 9. It contains only the following Prologues and Tales, in this order: the Clerk of Oxenfordes, the Wif of Bathes, the Freres, and the Sompnours. In the *l'envoy de Chaucer*, at the end of Patient Grisild's history, this manuscript agrees, in the arrangement of the stanzas, with those of the best authority; as it does indeed in some other respects. It exhibits many various readings, and is of the fifteenth century.

XXX. etc. *Brief notices of other copies of the Canterbury Tales, &c.*

Of the manuscripts in the Bodleian Library Mr. Tyrwhitt has given a valuable list. But he appears to have consulted no other copy in the Libraries of Colleges at Oxford, except that which is in the collection belonging to New College.

The General Catalogue of Manuscripts in England and Ireland points out, however, to notice, the following: In Corpus Christi College, the *Canterbury Tales*, No. 1665. 198. In Merton College, *Chaucer's Works*, C. 2. 9. In Trinity College, *Chaucer's Works*, No. 1991. 54; in the collection of which society, we are also * informed, there is a copy of Urry's edition of Chaucer with brief marginal remarks in manuscript by the late learned Mr. Upton, the editor of Spenser's *Faerie Queene*, &c.

To the list of manuscripts in the British Museum, described or noticed by Mr. Urry and Mr. Tyrwhitt, the next editor of Chaucer will have to add some account of an ancient copy of the *Canterbury Tales*, on vellum, which once belonged to Mr. Ph. Cart. Webb, afterwards to the late Marquis of Lansdowne, and was purchased, with the rest of his Lordship's valuable manuscripts, in 1807, by the truly liberal and discerning government of this country, who directed the whole col-

* See Mant's edition of T. Warton's Works, vol. i, p. 142.

lection to be deposited, for the publick good, in the Museum.

In the Library of the Cathedral Church of Lichfield, there is a manuscript of the *Canterbury Tales*.

Mr. Coke, of Norfolk, I have been informed, possesses a fine manuscript copy of the *Tales*.

Of the same poems two manuscript copies, mentioned in the preface to Urry's Chaucer, are now in the collection of John P. Kemble, Esq. and in that belonging to the late duke of Roxburghe; the latter of which is remarkably beautiful; and is believed to have been once the property of Sir Henry Spelman. Urry had seen it, but did not live to go through a collation of it. Nor has it been collated by Tyrwhitt.

Since describing the manuscripts of Gower, I have seen another copy of the *Confessio Amantis* in the Heralds' College.

Mr. Heber's Library, as will readily be supposed, contains some manuscripts both of Gower's and Chaucer's poetry; which to a future editor may afford employment, and of which the use, I am confident, would be readily granted by the liberal possessor; of whom it will always be honourably said, that, "**having not little gold in his coffer,*" (in which respect Mr. Heber is a fortunate contrast to Chaucer's philosophical and book-collect-

* See the character of the Clerk of Oxenforde in the Prologue to the *Canterbury Tales*, ver. 286, &c.

ing *Clerk of Oxenforde*,) he wisely destined a considerable part to mental gratification, and, happily for the interests of literature,

“ On bokes and on learning he it spent.”

XXXI. *Chaucer's Canterbury Tales, &c.*

I conclude my notices of manuscripts with an account of a copy of the *Tales*, which in no respect is exceeded, perhaps I might say equalled, by any of those already described. It was brought from the late duke of Bridgewater's library at Ashridge; and, I am persuaded, originally belonged to the collegiate library of that place. It now belongs to the Marquis of Stafford. From what has been said in the first of these articles concerning manuscripts, and what will be related in this concluding article, it will readily be conceded that, in possessing *two such manuscripts* of our ancient poetry, the noble owner may be justly congratulated by every Englishman.

This manuscript is in folio, on vellum, with illuminated capitals, and with figures, in the margin, at the commencement of every Tale, of each relater. On two leaves, preceding the Prologue, are the curious Poems which form the sixth division of the Illustrations in this volume. The figures are drawn and coloured with great care, and present a very minute delineation of the dress and costume of Chaucer's time. From the margin of the *Tale of Melibeus*,

the drawing of Chaucer, prefixed to this work, has been exactly copied. The writing is of the fifteenth century. It appears to me as a manuscript of excellent authority. The various readings, which it exhibits, are numerous. The order of the Tales, and other circumstances worthy of note in it, are as follow.

The Knȳghtes Tale.

The Milleres Prologue and Tale.

Over the figure of the Miller, in the margin, playing on a bag-pipe, is written, Robin wth. the bag-pype.

The Reves Prologue and Tale.

The Cokes Prologue and Tale.

The wordes of the Hoost to the Compaignye.

The Man of Lawes Prologue and Tale.

The Wif of Bathes Prologue and Tale.

The Freres Prologue and Tale.

The Sompnours Prologue and Tale.

The Clerk of Oxenfordes Prologue and Tale.

The Marchants Prologue and Tale.

The Squieres Prologue and Tale.

Here is the Prologue to the Squieres Tale, as in Mr. Tyrwhitt's edition of the Tales, where it first appeared in print. There is, in this manuscript Prologue, a slight variation or two from Mr. Tyrwhitt's readings. At the end of the Tale, are the words Explicit secunda pars. Incipit pars tercia.

Appollo whirleth vp his chaar so hye

Til that the god mercurius hous the slye

And it must be observed, that these lines are written by the same hand which wrote the rest of the manuscript.

So that it should seem, as if these lines were really the beginning of the continuation of the Squier's "half-told" Tale. See also what is before said on this subject, p. 122.

The Frankeleines Prologue and Tale.

The Phisiciens Tale. *No Prologue.*

The Shipmans Prologue and Tale.

The Prioresses Prologue and Tale.

Behold the murýe wordes of the Hoost to Chaucer, *then* Chaucers Tale of Thopas, *at the close of which is written*, Heere the Hoost stynteth Chaucer of his Tale of Thopas.

Chaucers Tale of Melibee.

The Monkes Prologue and Tale.

The tale is entitled, De casibus virorum illustrium. The Monk, painted in the margin, is accompanied with two grey-hounds. At the end of the tale, Explicit Traged. And, Heere stynteth the knyght the monk of his tale.

The Nonnes Preestes Prologue and Tale.

The Second Nonnes Prologue and Tale.

The Chanones Yemannes Prologue and Tale.

The first line of this Prologue may serve us a specimen of the preferable reading, which this manuscript exhibits.

Urry reads,

Whan endid was the life of saint Cecile :

Tyrwhitt reads,

Whan that told was the lif of seinte Cecile :

This manuscript, with greater melody,

Whan toold was all the lyf of seinte Cecile.

The Manciples Prologue and Tale.

The Persones Prologue and Tale.

At the end of this Tale is written, Heere taketh the makere of this book his leve. Then follows the Retractation, as it is called, Now preye I to hem alle, &c. After which, Heere is ended the book of the tales of Caunterbury compiled by Geffrey Chaucer of whos soule Jhū Crist haue mercy. Amen.

On the cover, at the end of the volume, written in a hand coeval with the rest of the manuscript, is Chaucer's *Balade of gode counsaile*, as Urry terms it; of which there are copies in other collections, as Mr. Tyrwhitt has observed. In MS. Cotton. A. xviii. it is said to have been made by Chaucer "*upon his death-bed lying in his anguish*;" but of such a circumstance Mr. Tyrwhitt requires some further proof. However, as the balade is admitted to be the genuine composition of Chaucer, and as the anecdote of what is said to have occasioned it is interesting, I will close this account with exhibiting a copy of it, which, by the various readings of this manuscript, corrects in a few instances such of the printed copies as I have examined.

Flee fro the prees, and dwell with sothfastnesse,
 Suffise unto thy good though it be small;
 * *For* hord hath hate, and clymbyng tykelnesse,
 Prees hath envye, and wele † *blindeth* oer all:
 Savor no more than thee byhove shall;

* *For* is wanting in the editions of 1561, and 1602.

† *is blent*, editt. 1561, 1602. *it brent*, edit. Urr.

* *Rede* wel thy self that other folk canst rede;
And trouthe † *thee* shall deliver, it is no drede.

† *Tenpest* thee *nought* al croked to redresse,
In trust of her that turneth as a ball;
§ *For* grete reste *stant* in lytel bisynesse;
|| *And eke* beware to spurne agayn a nall:
Stryve nought as doth ¶ *the* crokké with *the* wall;
** *Demith* thy self that *demest* otheres dede;
And trouthe *thee* shall deliver, it is no drede.

That thee is sent receyve in buxomnesse;
The wrastlyng †† *for* this world *axeth* a fall:
Here †† *nys* none home, here *nys* but wilderness:
Forth, pilgrym, forth; §§ *and forth*, beste, out of thy stall;
||| *Knowe* thy *contrée*, look up, thank God of all,
¶¶ *Hold* the *hye way*, and let thy ghost thee lede;
And trouthe *thee* shall deliver, it is no drede.

* *Werk*, MS.

† *thee*, wanting in MS.

† *Paine* thee *not* *ech* croked, &c. editt. 1561, 1602, Urr.

§ Grete reste *standith*, (*for*, wanting,) editt. 1561, 1602, Urr.

|| Beware *also*, editt. 1561, 1602, Urr.

¶ *a* crocke with *a* wall, editt. 1561, 1602, Urr.

** *Daunteth* and *dauntest*, MS.

†† *of* this world *asketh*, editt. 1561, 1602, Urr.

†† Here *is* no home, here *is*, editt. 1561, 1602, Urr.

§§ *And forth*, wanting in editt. 1561, 1602. Urry reads, *O best*.

||| *Looke up on high*, editt. 1561, 1602, and Urry, who adds *thy* God.

¶¶ *Weive* thy *luste* or *lusts*, editt. 1561, 1602, Urr.

ILLUSTRATIONS,

N^o. 4.

QUESTIONS

No. 2

EXTRACTS

FROM THE

CONFESSIO AMANTIS

G O W E R.

*The Dedication and Preface from Berthelet's
edition of the Poem in 1532.*

To the moste victorious and our moste gracious
soueraigne lorde kynge Henry the viij. kynge of
Englande and of France, defender of the feyth,
and lorde of Irelande, etc.

Plutarke wryteth, whan Alexander had discom-
fytte Darius the kynge of Perse, amonge other
jewels of the sayde kynges there was founde a
curyous lyttell cheste of great value, which the
noble kynge Alexander beholdynge sayde, *This
same shall serve for Homere.* Whiche is noted
for the greate loue and fauour that Alexander had
vnto lernynge. But this I thynke veryly, that
his loue and fauour therto was not so great as your
gracis: which caused me, moost victorious and

moste redoubted soueraigne lorde, after I had printed THIS WARKE, to deuise with my selfe, whether I myght be so bolde to presente your hyghnesse with one of them, and so in your graces name putte them forthe. Your moste hygh and moste princely maieste abasshed and cleane discouraged me so to do, both bicause the present (as concernynge the value) was farre to-symple, (as me thought,) and bycause it was other wyse my acte but as I toke some peyne to prynte it more correctly than it was before. And though I shulde saye, that it was not moche greater peyne to that excellent clerke, THE MORALL IOHN GOWER, to comyle the same noble warke, than it was to me to prynt it; no man will beleve it, without conferringe both the printis, the olde and myn together. And as I stode in this basshement, I remembred your incomparable clemency, the whiche, as I haue my selfe sometyme sene, moste graciously accepteth the sklender gyftes of small value, whiche your highnes perceyued were offred with great and louynge affection; and that, not onely of the nobuls and great estates, but also of your meane subiectes: The whiche so moche boldeth me agayne, that though I of all other am your moste humble subiecte and seruaunte, yet my harte gyveth me, that your hyghnes, as ye are accustomed to do, woll of your moste benigne nature consider that I wold with as good wyl, if it were as wel in my power, gyve vnto your grace the most goodliest and largest

cite of all the worlde. And this moreouer I very wel knowe, that both the nobuls and commons of this your noble royalme shall the soner accepte THIS BOKE, the gladlyer rede it, and be the more diligent to marke and beare away the morall doctrines of the same, whanne they shall se it come forthe vnder your gravis name, whom they with all their very hartes so truely loue and drede, whom they knowe so excellently well lerned, whom they euer fynde so good, so iuste, and so gracious a prince.

And whosoeuer, in redyng of THIS WARKE, doth consyder it well, shall fynde that it is plentifully stuffed and founnysshed with manyfolde eloquent reasons, sharpe and quicke argumentes, and examples of great auctoritee, perswadyng vnto vertue, not onely taken out of the poetes, orators, historywriters, and philosophers, but also out of the holy scripture. There is, to my dome, no man but that he may, bi reading of THIS WARKE, get right great knowlege, as wel for the vnderstandyng of many and diuers autors, whose resons, sayenges, and histories are translated in to THIS WARKE, as for the plenty of englishe wordes and vulgars, besyde the furtheraunce of the lyfe to vertue. Whiche olde englysshe wordes and vulgars no wyse man, bycause of theyr antiquitee, wyll throw a syde. For the wryters of later dayes, the whiche beganne to loth and hate these olde vulgars, whan they them selfe wolde wryte in our englysshe tonge, were constrained to brynge in, in their

wrytynges, newe termes (as some call them) whiche they borrowed out of latyne, frenche, and other languages; whiche caused that they, that vnderstode not those langages from whens these newe vulgars are fette, coude not perceyue their wrytynges. And though our most allowed olde autors dydde otherwhyle vse to borowe of other langages, eyther bycause of theyr metre or elles for lack of a feete englysshe worde, yet that ought not to be a president to vs to heape them in, where as nedeth not, and where as we haue allredy wordes approued, and receyued, of the same effecte and strength. The whiche if any man wante, let hym resorte to THIS WORTHY OLDE WRITER IOHN GOWER, that shal, as a lanterne, gyve hym lyghte to wryte counnyngly, and to garnysshe his sentencis in our vulgar tonge. THE WHICH NOBLE ATOUR I prostrate at your gracis feete, most lowly present, and beseche your hyghnes, that it may go forthe vnder your gracis fauour. And I shal ever praie, God, that is Almyghtye, preserue your royal maieste in mooste longe continuance of all welthe, honour, glorye, and grace infinite. Amen.

To the reder.

In tyme past whanne THIS WARKE was prynted, I can not very well coniecte what was the cause therof, the Prologue before was cleane altered. And by that mene it wold seme, that GOWER dydde compyle it at the requeste of the noble

duke Henry of Lancastre. And allthough the bokes, that be written, be contrary; yet I haue folowed therin the prynt copie, for as moche as it may serue bothe weyes, and bycause moste copies of the same warke are in printe. But yet I thought it goode to warne the reder, that the writen copies do not agree with the prynted. Therefore, syr, I haue prynted here those same lynes, that I fynde in the wrytten copies. The whiche alteracion ye shall perceyue beganne at the xxiii lyne in the Prologue, and goth forth on, as ye se here folowyng.

In our englysshe I thinke make
 A boke for kynge Rychardes sake,
 To whom belongeth my ligeance,
 With all my hartes obeysaunce,
 In all that euer a lyege man
 Vnto his kynge may done or can;
 So far forth I me recommaunde
 To him, which all me may commaunde;
 Preyend vnto the hygh reigne,
 Which causeth euery kynge to reygne,
 That his corone longe stonde.

I thinke and haue it vnderstonde
 As it befell vpon a tyde,
 As thyng whiche shulde tho betyde,
 Vnder the towne of Newe Troy,
 Whiche toke of Brute his fyrste ioye;
 In Themse, whan it was flowende,
 As I by bote came rowende,
 So as fortune hir tyme sette,
 My lyege lord perchaunce I mette.

And so befelle, as I came nygh,
Out of my bote, whan he me sygh,
He bad me come into his barge.
And whan I was with hym at large,
Amonges other thinges seyde,
He hath this charge vpon me leyde,
And bad me do my busynesse,
That to his hygh worthynesse
Some newe thinge I shulde boke,
That he hym selfe it myght loke,
After the forme of my wrytynge.
And thus vpon his commaundyng
Myn harte is well the more glad
To wryte so as he me bad.
And eke my feare is well the lasse
That none enuy shall compasse,
Without a reasonable wyle,
To feyne and blame that I wryte.
A gentyll harte his tonge styллеth,
That it malice none distilleth,
But preyseth that is to be preysed:
But he that hath his worde vnpeysed,
And handleth out ronge any thyng,
I pray vnto the heuen kyng,
Fro such tonges he me shilde.
And netheles this worlde is wylde!
Of suche ianglynges, and what befall,
My kynges heste I shall not falle,
That I in hope to deserue
His thonke ne shall his wyll obserue;
And els were I nought excused,

For that thyng may nought be refused,
What that a kynges hym selfe byt:
Forthy the symplest of my wyt,

I thynke if that it may auayle,
 In his seruysse to trauaile,
 Though I syckenes haue vpon honde,
 And long haue had, yet woll I fonde,
 So as I made my beheste,
 To make a boke after his heste,
 And wryte in suche a maner wyse,
 Whiche may be wysdome to the wyse,
 And play to hem that lyst to play.
 But in prouerbe I haue herde say,
 That who that wel his warke beginneth,
 The rather a good ende he wynneth.

And thus the Prologue of my Boke,
 After the worlde that whylom toke,
 And eke somdele after the newe,
 I woll begyn for to newe.

And thus I saye for these lxx lynes there be as
 many other printed, that be cleane contrarye vnto
 these bothe in sentence and in meanyng. And
 furthermore there were lefte out, in dyuers places
 of the warke, lynes and columnes, ye and some-
 tyme holle padges, whiche caused that this mooste
 pleasaunt and easy auctor coude not wel be per-
 ceuyed; for that, and chaungynge of wordes,
 and misordrynge of sentences, wolde haue mased
 his mynde in redynge that had ben very well
 lerned. And what can be a greater blemyshe
 vnto a noble auctour? And for to preise wor-
 thily vnto you the great lernynge of this auc-
 tour, I knowe my selfe ryght moche vnable, ye

shall your selfe now deme, when ye shall se hym (as nere as I can) sette forth in his owne shape and lykenes. And this the mene tyme I maye be bolde to saye, that if we shulde neuer haue sene his counnyng warkes, the whiche euen at the full do wytnesse what a clerke he was; the wordes of the moost famous and excellent Gefraye Chauser, that he wrote in the ende of his moste speciall warke that is entituled *Troylus and Creseyde*, do sufficiently testify the same, where he sayth:

O morall Gower, this boke I directe
To thé, and to the philosophical Strode,
To vouchsafe, ther nede is, to correcte,
Of your benignites and zeles good.

The whiche noble wark, and many other of the sayde Chausers that neuer were before imprinted, and those that very fewe men knewe, and fewer hadde them, be nowe of late put forthe together in a fayre volume. By the whiche words of Chauser we may also vnderstonde, that he and Gower were both of one selfe tyme, both excellently lerned, both great frendes together, and both alyke endeuoured them selfe and imployed their tyme so wel and so vertuously, that they dyd not onely passe forth their lyfes here ryght honourably, but also for their so doing, so longe (of lykelyhode) as letters shal endure and continue, this noble royalme shall be the better, over and





*The Monument of
Geoffrey Chaucer:
as it stood in 1809.*

besyde theyr honest fame and renowme. And thus whan they hadde gone theyr iourney, the one of them, that is to saye, IOHN GOWER, prepared for his bones a restynge place in the monastery of *saynt Marye Overes, where somewhat after the olde ffashion he lyeth ryght sumptuously buryed, with a garland on his head, in token that he in his lyfe dayes flouryshed freshely in literature and science. And the same moniment, in remembraunce of hym erected, is on the Northe syde of the foresayde church, in the chapell of saynte Iohn, where he hath, of his owne foundation, a masse dayly songe. And moreouer he hath an obyte yerely done for hym, within the same church, on fryday after the feaste of the blessed pope saynte Gregory. Besyde on the wall where as he lyeth there be peynted three virgins, with crownes on theyr heades; one of the whiche is wrytten *Charitie*, and she holdeth this devise in her honde:

En toy qui es fitz de dieu le pere
Sauve soit que gist souz cest pierre.

The second is wrytten *Mercye*, which holdeth in her hande this devise:

O bone Jesu fait ta mercy
Al alme dont le corps gist icy.

* Now Saint Saviour's Church, Southwark.

† See Francis Thynne's remark on this circumstance, p. 24.

The thyrd of them is wrytten *Pity*, whiche hold-
eth in her hand this devise :

Pur ta pite Iesu regarde

Et met cest alme en sauve garde.

And there by hongeth a table, wherin appereth
that who so euer praith for the soule of John
Gower, he shall, so oft as he so dothe, have a
thousande and fyve hundred dayes of pardon.

The other lyeth buryed *in the monasterye of
seynt Peters at Westmynster* in an ile on the
south syde of the churche.

On whose soules, and all christen, Iesu have
mercy. Amen.



*The Monument of
John Gower, the Poet.
as it stood in 1809.*



The Tale of the coffers or caskets, &c. in the fifth book.*

In a Cronique † thus I rede:

Aboute a king, as must nede,

Ther was ‡ of knyghtes and squiers

Gret route, and eke of officers:

Some of long time him hadden served, 5

And thoughten that they haue deserved

Avancement, and gon withoute:

And some also ben of the route,

That comen but a while agon,

And they avanced were anon. 10

These olde men upon this thing,

So as they durst, ageyne the king

Among himself compleignen ofte:

But there is nothing said so softe,

That it ne comith out at laste: 15

The king it wiste, and § als so faste,

* I prefer, in general, the text of Lord Stafford's manuscript; and correct this selection from it.

† *this*, in all the editions. But Gower usually writes, "For in Cronike *thus* I rede," as in b. iii. And, "In a Cronique I find *thus*," b. vii.

‡ *of* is wanting in all the editions, both in this and the next line.

§ Caxton's edit. 1483, reads *and als faste*; that of 1532, *anon so faste*; and that of 1554, *anon als faste*. The manuscript is the true reading.

As he which was of high prudence:
 He shope therfore an evidence.
 Of hem that pleighen in * the cas,
 To knowe in whose defalte it was; 20
 And all within his owne entent,
 That non ma wiste what it ment.
 Anon he let two cofres make
 Of one semblance, † and of one make,
 So lich, that no lif thilke throwe, 25
 That one may fro that other knowe:
 They were into his chamber brought,
 But no man wot why they be ‡ wrought,
 And natheles the king hath bede
 That they be set in privy stede, 30
 As he that was of wisdom slih;
 Whan he therto his time sih,
 All prively, that none it wiste,
 His owne hondes that one chiste
 Of fin gold, and of fin perie, 35
 The which out of his tresorie
 Was take, anon he fild full;
 That other cofre of straw and mull
 With stones § meynd he fild also:
 Thus be they full bothe two. 40

* Caxton, *that*.

† *and* is wanting in all the editions.

‡ *brought*, in all the editt. The manuscript is right.

§ Caxton reads *meuyd*, the ed. 1532 *méued*, and 1554 *mened*. The manuscript is the true reading, *meynd*, *meint*, mingled.

So that erliche upon a day
 He had within, * where he lay,
 Ther should † be tofore his bed
 A bord up set and faire spred:
 And than he let the cofres fette 45
 Upon the bord, and did hem sette.
 He knewe the names well of tho,
 The whiche agein him grutched so,
 Both of his chambre and of his halle,
 Anon and sent for hem alle ; 50
 And seide to hem in this wise.

There shall no man ‡ his hap despise :
 I wot well ye have longe served,
 And God wot what ye have deserved ;
 But if it is along on me 55
 Of that ye unavanced be,
 Or elles if it belong on yow,
 The sothe shall be proved now:
 To stoppe with your evil word,
 Lo! here two cofres on the bord ; 60
 Chese which you list of bothe two ;
 And witeth well that one of tho
 Is with tresor so full begon,
 That if ye happe therupon
 Ye shall be riche men for ever: 65

* All the editt. *there*.

† *be* is wanting in all the editt.

‡ Caxton, *hym* despyse.

Now chese, and take which you is lever,
 But be well ware ere that ye take,
 For of that one I undertake
 Ther is no maner good therein,
 Wherof ye *mighten profit winne. 70
 Now goth together of one assent,
 And †taketh your avisement;
 For, but I you this day avance,
 It stant upon your owne chance,
 Al only in defalte of grace; 75
 So shall be shewed in this place
 Upon you all well afyn,
 That no defalte shal be myn.

They knelen all, and with one vois
 The king they thonken of this chois: 80
 And after that they up arise,
 And gon aside, and hem avise,
 And at laste they acorde
 (Wherof her tale to recorde
 To what issue they be falle) 85
 A knyght shall speke for hem alle:
 He kneleth doun ‡unto the king,
 And seith that they upon this thing,
 Or for to winne, or for to lese,
 Ben all avised for to chese. 90

* Caxton follows this reading. The others read *might*.

† *maketh* in all the editions. The manuscript is right,
take your counsel together, &c.

‡ *to* in all the editt.

Tho toke this knyght a yerd on honde,
 And goth there as the cofres stonde,
 And with assent of everychone
 He leith his yerde upon one,
 And *seith the king how thilke same 95
 They chese in reguerdon by name,
 And preith him that they might it have.

The king, which wolde his honor save,
 Whan he had heard the common vois,
 Hath granted hem her owne chois, 100
 And toke hem therupon the keie;
 But for he wolde it were seie
 What good they have as they suppose,
 He bad anon the cofre uncloze,
 Which was fulfild †with straw and stones! 105
 Thus be they served all at ones.

This king than, in the same stede,
 Anon that other cofre undede,
 Where as they sihen gret richesse,
 Wel more than they couthen gesse. 110

Lo! seith the king, now may ye se
 That ther is no defalte in me;
 Forthy my self I wol aquite,

* i. e. saith to the king.

† of, Caxton.

And bereth ye your owne wite
Of *that fortune hath you refused.

115

Thus was this wise king excused:
And they leste off her evil speche,
And mercy of her king beseche.

* i. e. *that which.*

Of the gratification which the lover's passion receives from the sense of hearing. In the sixth book.

Right as myn eye, with his loke,
Is to myn herte a lusty cooke
Of loves foode delicate ;
Right so myn eare in his *estate,
Wher as myn eye may †nought serve, 5
Can wel myn ‡hertes thonk deserve;
And feden him, fro day to day,
With such deynties as he may.

For thus it is that, over all
Wher as I come in speciall, 10
I may heare of my lady price:
I heare one say that she is wise;
Another saith that she is good;
And, some men sain, of worthy blood
That she is § come; and is also 15
So fair || that no wher is none so:
And some men praise hir goodly chere.
Thus every thing that I may heare,
Which souneth to my lady goode,
Is to myn eare a lusty foode. 20

* So Caxton reads, and the MS. *astate*. The editions of 1532, 1554, *state*.

† All the editt. *not*.

‡ Caxton, *eres*.

§ Caxton, *one*.

|| Caxton, *that there is none so*.

And eke myn eare hath, over this,
 A deyntie feste whan so is
 That I may heare hirselve speke;
 For than anon my fast I breke
 On suche wordes as she saith, 25
 That ful of trouth and ful of faith
 They ben, and of so good disport,
 That to myn eare great comfort
 They don, as they that ben delices
 For all the meates, and *all the spices, 30
 That any Lombard couthe make,
 Ne be so lusty for to take,
 Ne so far forth restauratif,
 (I say as for myn owne lif,)
 As ben the wordes of hir mouth. 35
 For as the †windes of the South
 ‡Ben most of alle debonaire;
 So, whan her §list to speke faire,
 The vertue of hir goodly speche
 Is verily myn hertes leche. 40

And if it so befallle among,
 That she carol upon a song,
 Whan I it hear, I am so fedd,
 That I am ¶fro miself so ledd
 As though I were in Paradis; 45

* So Caxton reads, the other editions omit this *all*.

† Caxton, *windowes*.

‡ Caxton, *Ben most debonaire of all debonaire*.

§ All the editions, *lust*.

¶ Caxton, *fro my lyf*.

For, certes, as to myn avis,
 Whan I heare of her voice the steven,
 Me thinketh it is a blisse of heven.

And eke in other * wise also,
 Full ofte time it falleth so, 50
 Myn eare with a good pitance
 Is fedd of † reding of romance
 Of Ydoine and of Amadas,
 That whilom weren in my cas ;
 And eke of other many a ‡ score, 55
 That loveden long ere I was bore.
 For whan I of her loves § rede,
 Myn eare with the tale I ¶ fede,
 And with the lust of her ** histoire
 Somtime I draw into †† memoire, 60
 How sorrow may not ever last;
 And so †† hope cometh in at last.

* Caxton, *other vois.*

† Caxton, *reding and of romance.*

‡ Caxton, *store.*

§ Caxton, *redde.*

¶ Caxton, *fedde.*

** Caxton, *historye.*

†† Caxton, *memorye.*

‡‡ This is the better reading of the edit. 1554. The MS.
 Caxton, and 1532 read, *cometh hope.*

NOTES

ON THE PRECEDING EXTRACTS FROM THE *CONFESSIO AMANTIS.*

On the Tale of the Coffers.

GOWER cites a *Cronike* as his authority for this Tale. A similar story is related in the *Gesta Romanorum*; from which, many stories in Gower (it has been observed) that seem to be founded upon ancient history, or as he terms it "a cronike," will appear upon examination to be taken. See Tyrwhitt's Chaucer, Oxford edit. vol. ii. 492. In the *Gesta Romanorum*, however, the story is told, as Mr. Warton has remarked, with a much greater and a more beautiful variety of incidents. But, supposing the *Gesta* to have been his present authority, this would appear to be not the only instance in which Gower overpasses important circumstances in the original, and introduces matters of comparatively little interest both in point of moral and imagination. See Warton's Hist. Eng. Poetry, Dissert. vol. iii. lxi.—Mr. Douce, in his late excellent Illustrations of Shakspeare, has conjectured that, as the English *Gesta* appears to have been extremely well known to Gower and Lydgate, and also to Occleve, it is by no means improbable that the translation was made by one or the other of them. Illustr. Shaksp. vol. ii. 422. I must add that Gower, if he was the translator, stands sometimes self-condemned, in his *Confessio Amantis*, as an unobserving narrator and as a

poet who declined creditable imitation. Shakspeare, in his story of the *three caskets* in the *Merchant of Venice*, judiciously follows the *Gesta*.

But Mr. Warton has also considered the fable, which is told by the hermit Barlaam to king Avenamore in the spiritual romance of *Barlaam and Josaphat*, as probably the remote but original source both of Gower's *Coffers* and of Shakspeare's *Caskets*; though he admits that Gower's immediate author, if not Boccacio, was perhaps Vincent of Beauvais, who wrote about the year 1290, and has incorporated the history of Barlaam and Josaphat, who were canonised, into his *Speculum Historiale*. The story, as it stands in Boccacio, seems indeed to be that which Gower has more closely followed. In Barlaam's narrative, four chests are introduced; in Boccacio's, as in Gower's, only two. But the reader shall judge for himself; as I will lay before him, from Mr. Warton, the version of the spiritual romance; and will cite so much of the old English translation of Boccacio, as will illustrate the resemblance.

The romance was written originally in Greek, about the beginning of the ninth century, by Johannes Damascenus, a Greek monk; and translated into Latin, Mr. Warton says, before the thirteenth century. *Damascenus de Gestis Barlaam et Josaphat* is mentioned by Leland, Mr. Warton adds, as one of the manuscripts which he saw in Netley-abbey near Southampton. In the archiepiscopal library at Lambeth Palace, there is now a fine copy of a translation written in the fourteenth century, and entitled *Narraciones varie excerpte de libro Barlaam quem composuit Johannes Damascenus*. No. 261. This appears to have been also abbey-property. For at the beginning is written, "Liber sancte Marie de Novo loco in Schirewod." The story, which we are examining, commences in fol. 13. a. "De duabus arcellis deauratis et plenis ossibus mortuorum, et duabus pice linitis ac preciosis repletis lapidibus,"

The version of Barlaam.

“ The king commanded four chests to be made ; two of which were covered with gold, and secured by golden locks, but filled with the rotten bones of human carcasses. The other two were overlaid with pitch, and bound with rough cords ; but replenished with precious stones and the most exquisite gems, and with ointments of the richest odour. He called his nobles together ; and, placing these chests before them, asked which they thought most valuable. They pronounced those with the golden coverings to be the most precious, supposing they were made to contain the crowns and girdles of the king. The two chests covered with pitch they viewed with contempt. Then said the king, I presumed what would be your determination ; for ye look with the eyes of sense. But to discern baseness or value, which are hid within, we must look with the eyes of the mind. He then ordered the golden chests to be opened, which exhaled an intolerable stench, and filled the beholders with horror.”

From the old English translation of Boccacio.

DAY 10. NOVEL 1.

“ Wherein may evidently be discerned, that servants to princes and great lords are many times recompensed rather by their good fortune, than in any regard of their dutifull services.

“ A Florentine knight, named Signior Ruggieri de’ Figiovanni, became a servant to Alphonso, king of Spain, who, in his opinion, seemed but slightly to respect and reward him ; in regard whereof, by a notable experiment, the king gave him a manifest testimony, that it was not through any

defect in him, but occasioned only by the knight's ill fortune; most bountifully recompensing him afterward."

[In answer to the knight's observations, that the king had bestowed on one a castle, a town on another, and baronies on several persons, somewhat indiscreetly; as giving bountifully to men of no merit, and restraining all his favours from him; the reply and subsequent conduct of the king are what resemble the tale of Gower.]

"Believe me, Signior Ruggieri, replied the king, if I have not given you such gifts, as perhaps I have given to others far inferiour to you in honour and merit; this happened not through any ignorance in me, as not knowing you to be a most valiant knight and well worthy of special respect, but rather through your own ill fortune, which would not suffer me to do it; whereof she is guilty, and not I; as the truth thereof shall make itself apparent to you.

"Sir, answered Ruggieri, I complain not because I have received no gift from you, as desiring thereby covetously to become the richer, but because you have not any way acknowledged what virtue is remaining in me. Nevertheless, I allow your excuse as good and reasonable; and am heartily contented to behold whatsoever you please, although I do confidently credit you, without any further testimony.

The king conducted him then into the great hall, where, as he had before given order, stood two great chests fast lockt; and, in the presence of all his lords, the king thus spake. Signior Ruggieri, in one of these chests is mine imperial crown, the scepter royal, the mound, and many more of my richest girdles, rings, plates, and jewels, even the very best that are mine: the other is full of earth only. Choose one of these two; and that, which thou makest election of, upon my royal word thou shalt enjoy. Hereby shalt thou evidently perceive who hath been ungrateful to thy deservings; either I, or thine own bad fortune. Ruggieri, seeing it was the king's pleasure to have it so, chose one of them, which the king

caused presently to be opened. It proved to be the same that was full of earth; whereat the king, smiling, said thus unto him.

“ You see, Signior Ruggieri, that which I said concerning your ill fortune is very true; but, questionless, your valour is of such desert, that I ought to oppose myself against all her malevolence. And, because I know that you are not minded to become a Spaniard, I will give you neither castle nor dwelling-place; but I will bestow the chest on you, in meer despite of your malicious fortune, which she so unjustly took away from you. Carry it home with you into your country, that there it may make an apparent testimony, in the sight of all your well-willers, both of your own virtuous deservings and my bounty.”

On the second Extract from Gower.

The former extract was a specimen of Gower's talent as a narrator. This exhibits him as a poet; and, perhaps, from no part of his works could an example of greater elegance be drawn than the gratification of the lover which I have cited. I proceed to remark, that in the following verses;

And if it so befall among,
That she carol upon a song,
Whan I it heare, I am so fedd,
That I am fro myself so ledd
As though I were in Paradis;
For, certes, as to myn avis,
Whan I heare of hir voice the steven,
Me thinketh it is a blisse of heven;

he nearly equals the tender gallantry of Petrarch, Canz. xiv. parte 1^{ma}.

Quante volte diss' io
 Allhor pien di spavento,
 Costei per fermo nacque in paradiso;
 Così carico d' oblio
 Il divin portamento,
 E 'l volto, e le parole, e 'l dolce riso
 M' haveano, e si diviso
 Da l' imagine vera;
 Ch' i dicea sospirando,
 Qui come venn' io, o quando?
 Credendo esser' in ciel, non là, dov' era.

Nor is he far distant indeed from that grace, with which a
 later but the loftiest poet of our country has described the
 gratification derived from sweet sounds, in his *Comus*; where
 the lady's singing is compared to that of the Syrens;

*Who, as they sung, would take the prison'd soul,
 And lap it in Elysium: Scylla wept,
 And chid her barking waves into attention,
 And fell Charybdis murmur'd soft applause:
 Yet they in pleasing slumber lull'd the sense,
 And in sweet madness robb'd it of itself;
 But such a sacred and home-felt delight,
 Such sober certainty of waking bliss,
 I never heard till now!—*

In the further avowal of his gratification, Gower's lover
 says,

And eke in other wise also,
 Full ofte time it falleth so,
 Myn eare with a good pitance
 Is fedd of reding of romance
 Of Ydoine and of Amadas,
 That whilom weren in my cas;

And eke of other many a score;
 That loveden long ere I was bore.
 For whan I of her loves rede,
 Myn eare with the tale I fede, &c.

Here Gower appears, as Mr. Warton has observed, to have been a great reader of romances. See his references, already cited, to the romance of *Launcelot*, &c. in this volume, p. 106. The romance of *Idoyne and Amadas*, here particularised, is recited as a favourite history, among others, in the prologue to a collection of legends, called *Cursor Mundi*, an ancient poem, translated from the French. Their names also occur in the old *Fabliau* of Gautier d'Aupais. See Warton's *Hist. Eng. Poetry*, vol. ii. 24, and Ritson's *Metrical Romances*, vol. iii. 325. Their celebrity, as lovers, to which Gower here alludes, is recorded in the romance of *Ennare*, ver. 122. edit. Ritson.

Idoyne and Amadas,
 With love that was so trewe;
 For they loveden hem with honour;
 Portrayed they wer with trewe-love flour,
 Of stones bryght of hewe,
 Wyth carbunkull and safere, &c.

I have not however met with any analysis of these once famous memoirs of *Idoyne and Amadas*. The romance appears to have been one of those bequeathed by Guy Beauchamp, earl of Warwick, to the Abbey of Bordesley in Worcestershire. This bequest is so curious an illustration of our ancient literary history, that I have no hesitation in transcribing it from the copy which exists in archbishop Sancroft's collection of historical documents, written with his own hand, and extracted from Mr. Ashmole's Register of the Earl of Ailes-

bury's Evidences, fol. 110. *Lambeth Manuscripts*, No. 577. fol. 18. b.

“ A tus iceux, qe ceste lettre verront, ou orrount, Gwy de Beauchamp, Counte de Warr. Saluz en Deu. Sachez nous avoir baylé e en la garde le Abbé e le Covent de Bordesleye lessé à demorer à touz jours touz les Romaunces de souz nomes; ceo est assaveyr, un Volum, qe est appelé Tresor. Un Volum, en le quel est le premer livre de Lancelot. E un Volum del Romaunce de Aygnes. Un Sauter de Romaunce. Un Volum des Evangelies, e de Vie des Seins. Un Volum, qe p'le des quatre principals Gestes de Charles, e de dooun, e de Meyace, e de Girard de Viéne, & de Emery de Nerbonne. Un Volum del Romaunce Emond de Ageland, e deu Roy Charles dooun de Nauntoile. E le Romaunce de Gwyoun de Nauntoyl. E un Volum del Romaunce Titus et Vespasien. E un Volum del Romaunce Josep^h ab Arimathie, e deu Saint Grael. E un Volum, qe p'le coment Adam fust euiesté hors de paradys, e le Gensie. E un Volum, en le quel sount contenuz touns des Romaunces, ceo est assaveir, *Vitas patrum* au commencement; e pus un Counte de Anteypt; e la Vision Saint Pol; & pus les Vies des xii Seins. E le Romaunce de Willame de Loungespé. E Autorites des Seins humes. E le Mirour de Alme. Un Volum, en le quel sount contenuz la Vie Saint Pere e Saint Pol, e des autres liv. E un Volum, qe est appelé l'Apocalips. E un livre de Phisik e de Surgie. Un Volum del Romaunce de Gwy e de la Reygne tut enterement. Un Volum del Romaunce de Troies. Un Volum del Romaunce de Willame de Orenge e de Tebaud de Arabie. Un Volum del Romaunce de *Amase e de Idoine*. Un Volum del Romaunce Girard de Viene. Un Volum del Romaunce deu Brut, e del Roy Costentine. Un Volum de le enseignem^t. Aristotle enveiez au Roy Alisaundre. Un Volum de la mort ly Roy Arthur, e de Mordret. Un Volum, en le quel sount contenuz les Enfaunces Nostre Seygneur, co-

ment il fust mené en Egipt. E la Vie Saint Edw^d. E la Visioun Saint Pol. La Vengeance n're Seygneur par Vespasien e Titus. E la Vie Saint Nicolas, qe fust nez en Patras. E la Vie Saint Eustace. E la Vie Saint Cudlac. E la Passioun n're Seygneur. E la Meditacioun Saint Bernard de n're Dame Saint Marie, e del Passioun sour douz fiz Jesu Creist n're Seign^r. E la Vie Saint Eufrasie. E la Vie Saint Radegonde. E la Vie Saint Juliane. Un Volum, en le quel est aprise de Enfants et lumiere à Lays. Un Volum del Romaunce d'Alisaundre, ove peintures. Un petit rouge livre, en le quel sount contenuz mous diverses choses. Un Volum del Romaunce des Mareschaus, e de Ferebras, e de Alisaundre. Les queus livres nous grauntont pur nos heys e pur nos assignes qil demorront en la dit Abbeye, &c.—Escrites au Bordesleye le premer jour de May, le an du regn le Roy Edw^d. trentime quart."

To the lovers of our early history, the exhibition of the preceding document cannot but be gratifying. Nor may it be otherwise, I trust, than serviceable to the cause of national literature, if I also give a brief account of manuscripts, hitherto undescribed, containing *romances* which were popular in the time of Gower and Chaucer; since to those, who are fond of investigating the manners and language of elder days, they may afford abundant employment, however employment might be thought almost fruitless after the labours of Mr. Ritson and Mr. Ellis in this department of learning. But the subject is evidently not exhausted.

The first manuscript, which I offer to notice, is in the possession of the Marquis of Stafford; and was lately presented to his lordship by General Leveson Gower. It is a small folio; written, on vellum, apparently in the fourteenth century; and is in several places mutilated or injured. The contents are as follow.

I. *Kyng Richard.*

This is very imperfect, and much obliterated, at the beginning; but wants only twelve lines to complete it at the end; closing with

Cristen men fer and nere
Mygt go to Jerusalem
To the Sepulcre and Bedlem
To Olyvete and to Nazareth well
To Jaffys and to Maiden Castel;

and exhibiting, even in these few lines, several variations (which indeed is the case throughout the poem) from the printed copies. It consists of forty four leaves, containing where perfect forty lines in each page, as the manuscript throughout exhibits when the poetry consists of couplets; and is more complete than any manuscript copy inspected by Mr. Ellis, who was obliged, in his entertaining analysis of Metrical Romances, to complete his account of Richard from the printed copies.

II. *Bevous of Hampton.*

This is not quite perfect. It is correct for seventeen leaves together; after which are interspersed in the subsequent romances two separate leaves; and the volume concludes, after the fragment of *Sir Degore*, with thirty two more leaves of this romance in uninterrupted succession. It contains eleven more stanzas, antecedent to the change of the poem into couplets, than appear to have been known to Mr. Ellis.

III. *Florence and Blanchefloure.*

This is written on thirteen leaves and a half, but is also imperfect. It contains, however, upwards of three hundred lines more than Mr. Ellis appears to have been acquainted with ; whose account of this romance is completed from the entertaining work of M. de Tressan. Ritson mentions the imperfect copy of this romance as preserved in the Advocates' library at Edinburgh ; and deplores the loss of another, formerly in the Cotton collection. With the existence of any other manuscript copy he was not acquainted.

IV. *The battell of Troye.*

This romance appears to be perfect. I have hitherto met with no account of it. It fills twenty three leaves and a half. The subject is divided into ten battles, at the close of each of which, is a numerical notification :

Lordinges, saunz faile,
Of Troye this is the *fourth* bataile, &c.

And it concludes :

Now, lordinges, saunz faile,
Of Troye this is the *tenth* bataile.

Explicit bellum de Troye. This curious romance, unknown to Warton, Percy, Ritson, and Ellis, will be an interesting object to those who may now enter upon the subject of our Metrical Romances. It seems as if Gower had been acquainted with it; for, in the fifth book of his *Confessio Amantis*, describing Achilles disguised in female apparel,

though he refers in his usual manner to "*a cronike*," he presents an account somewhat similar to that of the present romance. Gower's description is this.

Achilles than stode nought stille,
Whan he the bright helme behelde,
The swerde, the hauberke, and the shelde,
His herte felle therto anone,
 Of all that other wolde he none.
The knyghtes gere he underfongeth,
And thilke arraie, which that belongeth
Unto the women, he forsoke.
 And in this wyse, as sayth the boke,
 They knowen than whiche he was.
For he goth forth the great paas
In to the chambre, where he laie,
Anone, and made no delaie :
He armeth hym in knightly wise,
That better can no man devise.
And as fortune sholde fulle,
He came so forth tofore hem all.

Let us now peruse the hero's abandonment of his disguise, in *The battell of Troye*; premising, that the knights, sent to discover him, determine not to give him the choice of feminine ornaments, but only that of *helm, hauberk, shield, and spear*.

The knyghtes toke counsel ech oon,
 Or they wolde thennes goon,
 That they wolde geve the maydens broche and ryng;
 But Achilles wolde they geve nothing;
 But helm, hauberk, sheld, and spere,
 To Achilles wolde they bere.

Whan Achilles saw that ryche thing,
He wold forsake broche and ryng.
Through kynde he wolde the armure take,
And ryng and broche he wolde forsake.
And on the morow, withoute lesyng,
The knyghtes ete with Lycamedes the kyng:
And when the bord was up t'an,
The maydens daunced everychoon :
The knyghtes geve the maydens broche and ryng,
But Achilles geve they nothing :
They leide before him sheld and spere,
And alle maner armor that a khygt shuld were.
Achilles beheld ful rygt
The armor that was faire and brygt :
To the armor he yede in hast,
And on him he gan it cast.
Whan he was armyd in yren and steele,
Than at the first it liked him welle.
Than spake Achilles boldely ;
Sir king, armor were wol y :
I am no woman as mot y the ;
I am a man as be ye :
In maydens daunce y wyl not ga',
But to armor brygt y will me ta' ;
Forthy, sir king, y pray the,
Dubbe me knyght for charite, &c.

V. *Amys and Amylion.*

This is perfect, and fills thirteen leaves. It exhibits many readings differing from the copy which Mr. Ellis has used.

VI. *Sir Eglamour.*

A single leaf only of this Romance.

VII. *Sir Degore.*

Of this Romance two leaves only, containing one hundred and sixty lines.—

In the Manuscript, which I have thus described, innumerable are the variations from the readings in Mr. Ellis's printed Romances; which may support a conjecture that the Romances, here given, may be original translations and not copies of other manuscripts.

To the account of this Manuscript, I have also to add that of a valuable copy of the ancient Romance of *Libeaus Disconus*. This "romance of price," as Chaucer calls it in his *Rime of Sir Thopas*, has been printed by Ritson in his *Metrical Romances*; and had before been analysed by Dr. Percy in his *Reliques of Ancient Poetry*. If this copy had been examined by Ritson, he would have found numerous readings of better note than those which the copy that he followed gives, and several stanzas which that copy also wants. Though contained in a volume, which is one of the oldest inhabitants in the Lambeth library, it has escaped the notice of those to whom the collection has been familiar, and to whom the investigation of our ancient literature has been among their greatest pleasures; I mean, Gibson, Tanner, Percy, and Warton. It is among the Lambeth manuscripts, No. 306. fol. 25. *et seq.*

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ILLUSTRATIONS,

Nº. 5.

EXTRACTS
FROM
THE POETRY
OF
CHAUCER.

*The Prologue to the Canterbury Tales from
Tyrwhitt's edition.*

WHANNE that April with his shoures sote
The droughte of March hath perced to the rote
And bathed every veine in swiche licour,
Of whiche vertue engendred is the flour;
Whan Zephirus eke with his sote brethe 5
Enspired hath in every holt and hethe
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours yronne,
And smale foules maken melodie,
That slepen alle night with open eye, 10
So priketh hem nature in hir corages;
Than longen folk to gon on pilgrimages,
And palmeres for to seken strange strondes,
To serve halwes couthe in sondry londes ;

And specially, from every shires ende 15
Of Englelond, to Canterbury they wende,
The holy blisful martyr for to seke,
That hem hath holpen, whan that they were seke.

Befelle, that, in that seson on a day,
In Southwerk at the Tabard as I lay, 20
Redy to wenden on my pilgrimage
To Canterbury with devoute corage,
At night was come into that hostelrie
Wel nine and twenty in a compaignie
Of sondry folk, by aventure yfalle 25
In felawship, and pilgrimes were they alle,
That toward Canterbury wolden ride.
The chambres and the stables weren wide,
And wel we weren esed atte beste.

And shortly, whan the sonne was gon to reste,
So hadde I spoken with hem everich on, 31
That I was of hir felawship anon,
And made forword erly for to rise,
To take oure way ther as I you devise.

But natheles, while I have time and space, 35
Or that I forther in this tale pace,
Me thinketh it accordant to reson,
To tellen you alle the condition
Of eche of hem, so as it semed me,
And whiche they weren, and of what degre; 40
And eke in what araie that they were inne:
And at a knight than wol I firste beginne.

THE KNIGHT.

A KNIGHT ther was, and that a worthy man,
That fro the time that he firste began
To riden out, he loved chevalrie, 45
Trouthe and honour, fredom and curtesie.
Ful worthy was he in his lordes werre,
And therto hadde he ridden, no man ferre,
As wel in Cristendom as in Hethenesse,
And ever honoured for his worthinesse. 50

At Alisandre he was whan it was wonne.
Ful often time he hadde the bord begonne
Aboven alle nations in Pruce.
In Lettowe hadde he reysed and in Ruce,
No cristen man so ofte of his degre. 55
In Gernade at the siege eke hadde he be
Of Algesir, and ridden in Belmarie.
At Leyes was he, and at Satalie,
Whan they were wonne; and in the Grete see
At many a noble armee hadde he be. 60
At mortal batailles hadde he ben fiftene,
And foughten for our faith at Tramissene
In listes thries, and ay slain his fo.

This ilke worthy knight hadde ben also
Somtime with the lord of Palatie, 65
Agen another hethen in Turkie:
And evermore he hadde a sovereigne pris.
And though that he was worthy he was wise,
And of his port as meke as is a mayde.
He never yet no vilanie ne sayde 70

In alle his lif, unto no manere wight.
 He was a veray parfit gentil knight.

But for to tellen you of his araie,
 His hors was good, but he ne was not gaie.
 Of fustian he wered a gipon, 75
 Alle besmotred with his habergeon,
 For he was late ycome fro his viage,
 And wente for to don his pilgrimage.

THE SQUIER.

With him ther was his sone a yonge SQUIER,
 A lover, and a lusty bachelor, 80
 With lockes crull as they were laide in presse.
 Of twenty yere of age he was I gesse.
 Of his stature he was of even lengthe,
 And wonderly deliver, and grete of strengthe.
 And he hadde be somtime in chevachie, 85
 In Flaundres, in Artois, and in Picardie,
 And borne him wel, as of so litel space,
 In hope to stonden in his ladies grace.

Embrouded was he, as it were a mede
 Alle ful of fresshe floures, white and rede. 90
 Singing he was, or floyting alle the day,
 He was as fresshe, as is the moneth of May.
 Short was his goune, with sleeves long and wide.
 Wel coude he sitte on hors, and fayre ride.
 He coude songes make, and wel endite, 95
 Juste and eke dance, and wel pourtraie and write.

So hote he loved, that by nightertale
He slep no more than doth the nightingale.

Curteis he was, lowly, and servisable,
And carf before his fader at the table. 100

*THE *SQUIERES YEMAN.*

A YEMAN hadde he, and servantes no mo
At that time, for him luste to ride so ;
And he was cladde in cote and hode of grene.
A shefe of peacock arwes bright and kene
Under his belt he bare ful thriftily. 105

Wel coude he dresse his takel yemanly :
His arwes drouped not with fetheres lowe.
And in his hond he bare a mighty bowe.

A not-hed hadde he, with a broune visage.
Of wood-craft coude he wel alle the usage. 110
Upon his arme he bare a gaie bracer,
And by his side a swerd and a bokeler,
And on that other side a gaie daggere,
Harneised wel, and sharpe as point of spere :
A Cristofre on his brest of silver shene. 115
An horne he bare, the baudrik was of grene.
A forster was he sothely as I gesse.

* So I designate this character, in opposition to Mr. Tyrwhitt's assertion. See my remarks on Chaucer's pilgrims.

THE PRIORESSE.

Ther was also a Nonne, a PRIORESSE,
That of hire smiling was ful simple and coy;
Hire gretest othe n'as but by Seint Eloy; 120
And she was cleped madame Eglentine.
Ful wel she sange the service devine,
Entuned in hire nose ful swetely;
And Frenche she spake ful fayre and fetisly,
After the scole of Stratford atte bowe, 125
For Frenche of Paris was to hire unknowe.
At mete was she wel ytaughte withalle;
She lette no morsel from hire lippes falle,
Ne wette hire fingres in hire sauce depe.
Wel coude she carie a morsel, and wel kepe, 130
Thatte no drope ne fell upon hire brest.
In curtesie was sette ful moche hire lest.
Hire over lippe wiped she so clene,
That in hire cuppe was no ferthing sene
Of grese, whan she dronken hadde hire draught.
Ful semely after hire mete she raught. 136
And sikerly she was of grete disport,
And ful plesant, and amiable of port,
And peined hire to contrefeten chere
Of court, and ben estatelich of manere, 140
And to ben holden digne of reverence.

But for to speken of hire conscience,
She was so charitable and so pitous,
She wolde wepe if that she saw a mous
Caughte in a trappe, if it were ded or bledde. 145
Of smale houndes hadde she, that she fedde

With rosted flesh, and milk, and wastel brede.
 But sore wept she if on of hem were dede,
 Or if men smote it with a yerde smert:
 And all was conscience and tendre herte. 150

Ful semely hire wimple ypinched was;
 Hire nose tretis; hire eyen grey as glas;
 Hire mouth ful smale, and therto soft and red;
 But sikerly she hadde a fayre forehed.
 It was almost a spanne brode I trowe; 155
 For hardily she was not undergrowe.

Ful fetise was hire cloke, as I was ware.
 Of smale corall aboute hire arm she bare
 A pair of bedes, gauded all with grene;
 And theron heng a broche of gold ful shene, 160
 On whiche was first ywriten a crowned A,
 And after, *Amor vincit omnia*.

Another NONNE also with hire hadde she,
 That was hire chapelleine, and PREESTES thre.

THE MONK.

A MONK ther was, a fayre for the maistrie, 165
 An out-rider, that loved venerie;
 A manly man, to ben an abbot able.
 Ful many a deinte hors hadde he in stable:
 And whan he rode, men mighte his bridel here
 Gingeling in a whistling wind as clere, 170
 And eke as loude, as doth the chapell belle,
 Ther as this lord was keper of the celle.

The reule of seint Maure and of seint Beneit.

Because that it was olde and somdele streit,
This ilke monk lette olde thinges pace, 175
And held after the newe world the trace.
He yave not of the text a pulled hen,
That saith, that hunters ben not holy men;
Ne that a monk, whan he is rekkeles,
Is like to a fish that is waterles; 180
This is to say, a monk out of his cloistre.
This ilke text held he not worth an oistre.
And I say his opinion was good.
What shulde he studie, and make himselven wood,
Upon a book in cloistre alway to pore, 185
Or swinken with his hondes, and laboure,
As Austin bit? how shal the world be served?
Let Austin have his swink to him reserved.
Therefore he was a prickasoure a right :
Greihoundes he hadde as swift as foul of flight :
Of pricking and of hunting for the hare 190
Was all his lust, for no cost wolde he spare.

I saw his sleves purfild at the hond
With gris, and that the finest of the lond.
And for to fasten his hood under his chinne, 195
He hadde of gold ywrought a curious pinne :
A love-knotte in the greter end ther was.
His hed was balled, and shone as any glas,
And eke his face, as it hadde ben anoint.
He was a lord ful fat and in good point. 200
His eyen stepe, and rolling in his hed,
That stemed as a forneis of a led.
His botes souple, his hors in gret estat,
Now certainly he was a fayre prelat.
He was not pale as a forpined gost. 205

A fat swan loved he best of any roost.
His palfrey was as broune as is a bery.

THE FRERE.

A FRERE ther was, a wanton and a mery,
A Limitour, a ful solempne man.
In all the ordres foure is non that can 210
So moche of daliance and fayre langage.
He hadde ymade ful many a mariage
Of yonge wimmen, at his owen cost.
Until his ordre he was a noble post.
Ful wel beloved, and familier was he 215
With frankeleins over all in his contree,
And eke with worthy wimmen of the toun:
For he had power of confession,
As saide himselfe, more than a curat,
For of his ordre he was licenciati. 220
Ful swetely herde he confession,
And plesant was his absolution.
He was an esy man to give penance,
Ther as he wiste to han a good pitance:
For unto a poure ordre for to give 225
Is signe that a man is wel yshrive.
For if he gave, he dorste make avant,
He wiste that a man was repentant.
For many a man so hard is of his herte,
He may not wepe although him sore smerte. 230
Therefore in stede of weping and praieres,
Men mote give silver to the poure freres.
His tippet was ay farsed ful of knives,

And pinnes, for to given fayre wives.
And certainly he hadde a mery note. 235
Wel coude he singe and plaien on a rote.
Of yeddinges he bare utterly the pris.
His nekke was white as the flour de lis.
Therto he strong was as a champioun,
And knew wel the tavernes in every toun, 240
And every hosteler and gay tapstere,
Better than a lazar or a beggere,
For unto swiche a worthy man as he
Accordeth nought, as by his faculte,
To haven with sike lazars acquaintance. 245
It is not honest, it may not avance,
As for to delen with no swiche pouraille,
But all with riche, and sellers of vitaille.
And over all, ther as profit shuld arise,
Curteis he was, and lowly of servise. 250
Ther n'as no man nowher so vertuous.
He was the beste begger in all his hous:
And gave a certeine ferme for the grant,
Non of his bretheren came in his haunt.
For though a widewe hadde but a shoo, 255
(So plesant was his *In principio*)
Yet wold he have a ferthing or he went.
His pourchas was wel better than his rent.
And rage he coude as it hadde ben a whelp,
In lovedayes, ther coude he mochel help. 260
For ther was he nat like a cloisterere,
With thredbare cope, as is a poure scolere,
But he was like a maister or a pope.
Of double worsted was his semicope,
That round was as a belle out of the presse. 265

Somwhat he lisped for his wantonnesse,
To make his English swete upon his tonge;
And in his harping, whan that he hadde songe,
His eyen twinkeled in his hed aright,
As don the sterres in a frosty night. 270
This worthy limitour was cleped Huberd.

THE MARCHANT.

A MARCHANT was ther with a forked berd,
In mottelee, and highe on hors he sat,
And on his hed a Flaundrish bever hat.
His botes clapsed fayre and fetisly. 275
His resons spake he ful solempnely,
Souning alway the encrease of his winning.
He wold the see were kept for any thing
Betwixen Middelburgh and Orewell.
Wel coud he in eschanges sheldes selle. 280
This worthy man ful wel his wit besette;
Ther wiste no wight that he was in dette,
So stedefastly didde he his governance,
With his bargeines, and with his chevisance.
Forsothe he was a worthy man withalle, 285
But soth to sayn, I n'ot how men him calle.

THE CLERK OF OXENFORDE.

A CLERK ther was OF OXENFORDE also,
That unto logike hadde long ygo.
As lene was his hors as is a rake,

And he was not right fat, I undertake ; 290
 But loked holwe, and therto soberly.
 Ful thredbare was his overest courtepy,
 For he hadde geten him yet no benefice,
 Ne was nought worldly to have an office.
 For him was lever han at his beddes hed 295
 A twenty bokes, clothed in black or red,
 Of Aristotle, and his philosophie,
 Than robes riche, or fidel, or sautrie.
 But all be that he was a philosophre,
 Yet hadde he but litel gold in cofre, 300
 But all that he might of his frendes hente,
 On bokes and on lerning he it spente,
 And besily gan for the soules praie
 Of hem, that yave him wherwith to scolaie.
 Of studie toke he moste cure and hede. 305
 Not a word spake he more than was nede;
 And that was said in forme and reverence,
 And short and quike, and ful of high sentence.
 Souning in moral vertue was his speche,
 And gladly wolde he lerne, and gladly teche. 310

THE SERGEANT OF THE LAWE.

A SERGEANT OF THE LAWE ware and wise,
 That often hadde yben at the paruis,
 Ther was also, ful riche of excellence.
 Discrete he was, and of gret reverence:
 He semed swiche, his wordes were so wise, 315
 Justice he was ful often in assise,

By patent, and by pleine commissioun;
 For his science, and for his high renoun,
 Of fees and robes had he many on.
 So grete a pourchasour was nowher non. 320
 All was fee simple to him in effect,
 His purchasing might not ben in suspect.
 Nowher so besy a man as he ther n'as,
 And yet he semed besier than he was.
 In termes hadde he cas and domes alle, 325
 That fro the time of king Will. weren falle.
 Therto he coude endite, and make a thing,
 Ther coude no wight pinche at his writing.
 And every statute coude he plaine by rote.
 He rode but homely in a medlee cote, 330
 Girt with a seint of silk, with barres smale;
 Of his array tell I no longer tale.

THE FRANKELEIN.

A FRANKELEIN was in this compaignie;
 White was his berd, as is the dayesie.
 Of his complexion he was sanguin. 335
 Wel loved he by the morwe a sop in win.
 To liven in delit was ever his wone,
 For he was Epicures owen sone,
 That held opinion, that plein delit
 Was veraily felicite parfite. 340
 An housholder, and that a grete was he;
 Seint Julian he was in his contre.
 His brede, his ale, was alway after on;

A better envyned man was no wher non.
 Withouten bake mete never was his hous, 345
 Of fish and flesh, and that so plenteous,
 It snewed in his hous of mete and drinke,
 Of alle deintees that men coud of thinke,
 After the sondry sesons of the yere,
 So changed he his mete and his souperc. 350
 Ful many a fat partrich hadde he in mewc,
 And many a breme, and many a luce in stewe.
 Wo was his coke, but if his sauce were
 Poinant and sharpe, and redy all his gere.
 His table dormant in his halle alway 355
 Stode redy covered alle the longe day.
 At sessions ther was he lord and sire.
 Ful often time he was knight of the shire.
 An anelace and a gipciere all of silk,
 Heng at his girdel, white as morwe milk. 360
 A shereve hadde he ben, and a countour.
 Was no wher swiche a worthy vavasour.

THE HABERDASHER, &c.

AN HABERDASHER, and a CARPENTER,
 A WEBBE, a DEYER, and a TAPISER,
 Were alle yclothed in o livere, 365
 Of a solempne and grete fraternite.
 Ful freshe and newe hir gere ypiked was.
 Hir knives were ychaped not with bras,
 But all with silver wrought ful clene and wel,
 Hir girdeles and hir pouches every del. 370

Wel semed eche of hem a fayre burgeis,
 To sitten in a gild halle, on the deis.
 Everich, for the wisdom that he can,
 Was shapelich for to ben an alderman.
 For catel hadden they ynough and rent, 375
 And eke hir wives wolde it wel assent:
 And elles certainly they were to blame.
 It is ful fayre to ben ycleped madame;
 And for to gon to vigiles all before,
 And have a mantel reallich ybore. 380

THE COKE.

A COKE they hadden with hem for the nones,
 To boile the chickenes and the marie bones;
 And poudre marchant, tart and galingale.
 Wel coude he knowe a draught of London ale.
 He coude roste, and sethe, and broile, and frie,
 Maken mortrewes, and wel bake a pie. 386
 But gret harm was it, as it thoughte me,
 That on his shinne a mormal hadde he.
 For blanc manger that made he with the best.

THE SHIPMAN.

A SHIPMAN was ther, woned fer by West: 390
 For ought I wote, he was of Dertemouth.
 He rode upon a rouncie, as he couthe,
 All in a gounne of falding to the knee.

A dagger hanging by a las hadde hec
 About his nekke under his arm adoun. 395
 The hote sommer hadde made his hewe al broun.
 And certainly he was a good felaw.
 Ful many a draught of win he hadde draw
 From Burdeux ward, while that the chapman slepe.
 Of nice conscience toke he no kepe. 400
 If that he faught, and hadde the higher hand,
 By water he sent hem home to every land.
 But of his craft to reken wel his tides,
 His stremes and his strandes him besides,
 His herberwe, his mone, and his lodemanage, 405
 Ther was non swiche, from Hull unto Cartage.
 Hardy he was, and wise, I undertake:
 With many a tempest hadde his berd be shake.
 He knew wel alle the havens, as they were,
 Fro Gotland, to the Cape de finistere, 410
 And every creke in Bretagne and in Spaine:
 His barge ycleped was the Magdelaine.

THE DOCTOUR OF PHISIKE.

With us ther was a DOCTOUR OF PHISIKE,
 In all this world ne was ther non him like
 To speke of phisike, and ofurgerie: 415
 For he was grounded in astronomie.
 He kept his patient a ful gret del
 In houres by his magike naturel.
 Wel coude he fortunen the ascendent
 Of his images for his patient. 420

He knew the cause of every maladie,
Were it of cold, or hote, or moist, or drie,
And wher engendred, and of what humour,
He was a veray parfite practisour.
The cause yknowe, and of his harm the rote, 425
Anon he gave to the sike man his bote.
Ful redy hadde he his apothecaries
To send him dragges, and his lettuaries,
For eche of hem made other for to winne:
Hir frendship n'as not newe to beginne. 430
Wel knew he the old Esculapius,
And Dioscorides, and eke Rufus;
Old Hippocras, Hali, and Gallien;
Serapion, Rasis, and Avicen;
Averrois, Damascene, and Constantin; 435
Bernard, and Gatisden, and Gilbertin.
Of his diete mesurable was he,
For it was of no superfluitee,
But of gret nourishing, and digestible.
His studie was but litel on the Bible. 440
In sanguin and in perse he clad was alle
Lined with taffata, and with sendalle.
And yet he was but esy of dispence:
He kepte that he wan in the pestilence.
For gold in phisike is a cordial; 445
Therefore he loved gold in special.

THE WIF OF BATHE.

A good WIF was ther of beside BATHE,
But she was som del defe, and that was scathe.
Of cloth making she hadde swiche an haunt,
She passed hem of Ipres, and of Gaunt. 450
In all the parish wif ne was ther non,
That to the offring before hire shulde gon,
And if ther did, certain so wroth was she,
That she was out of alle charitee.
Hire coverchiefs weren ful fine of ground; 455
I dorste swere, they weyeden a pound;
That on the Sonday were upon hire hede.
Hire hosen weren of fine scar'let rede,
Ful streite yteyed, and shoon ful moist and newe.
Bold was hire face, and fayre and rede of hew.
She was a worthy woman all hire live, 461
Housbondes at the chirche dore had she had five,
Withouten other compaignie in youthe.
But therof nedeth not to speke as nouthe.
And thries hadde she ben at Jerusaleme. 465
She hadde passed many a strange streme.
At Rome she hadde ben, and at Boloine,
In Galice at Seint James, and at Coloine.
She coude moche of wandring by the way.
Gat-tothed was she, sothly for to say. 470
Upon an ambler esily she sat,
Ywimpled wel, and on hire hede an hat,
As brode as is a bokeler, or a targe.
A fote-mantel about hire hippes large,

And on hire fete a pair of sporres sharpe. 475
 In felawship wel coude she laughe and carpe
 Of remedies of love she knew parchance,
 For of that arte she coude the olde dance.

THE PERSONE.

A good man ther was of religioun,
 That was a poure PERSONE of a toun: 480
 But riche he was of holy thought and werk.
 He was also a lerned man, a clerk,
 That Cristes gospel trewely wolde preche.
 His parishens devoutly wolde he teche.
 Benigne he was, and wonder diligent, 485
 And in adversite ful patient:
 And swiche he was ypreved often sithes.
 Ful loth were him to cursen for his tithes,
 But rather wolde he yeven out of doute,
 Unto his poure parishens aboute, 490
 Of his offring, and eke of his substance.
 He coude in litel thing have suffisance.
 Wide was his parish, and houses fer asonder,
 But he ne left nought for no rain ne thonder,
 In sikenesse and in mischief to visite 495
 The ferrest in his parish, moche and lite,
 Upon his fete, and in his hand a staf.
 This noble ensample to his shepe he yaf,
 That first he wrought, and afterward he taught.
 Out of the gospel he the wordes caught, 500
 And this figure he added yet therto,

That if gold ruste, what shuld iren do ?
For if a preest be foule, on whom we trust,
No wonder is a lewed man to rust :
And shame it is, if that a preest take kepe, 505
To see a shitten shepherd, and clene shepe :
Wel ought a preest ensample for to yeve,
By his clenenesse, how his shepe shulde live.
He sette not his benefice to hire,
And lette his shepe acombred in the mire, 510
And ran unto London, unto Seint Poules,
To seken him a chanterie for soules,
Or with a brotherhede to be withold :
But dwelt at home, and kepte wel his fold,
So that the wolf ne made it not miscarie. 515
He was a shepherd, and no mercenarie.
And though he holy were, and vertuous,
He was to sinful men not dispitous,
Ne of his speche dangerous ne digne,
But in his teching discrete and benigne. 520
To drawen folk to heven, with fairenesse,
By good ensample, was his besinesse :
But it were any persone obstinat,
What so he were of highe, or low estat,
Him wolde he snibben sharply for the nones. 525
A better preest I trowe that nowher non is.
He waited after no pompe ne reverence,
Ne maked him no spiced conscience,
But Cristes lore, and his apostles twelve,
He taught, but first he folwed it himselve. 530

THE PLOWMAN.

With him ther was a PLOWMAN, was his brother,
That hadde ylaide of dong ful many a fother.

A trewe swinker, and a good was he,

Living in pees, and parfite charitee.

God loved he beste with all his herte 535

At alle times, were it gain or smerte,

And than his neighebour right as himselve.

He wolde thresh, and therto dike, and delve,

For Cristes sake, for every poure wight,

Withouten hire, if it lay in his might. 540

His tithes paied he ful fayre and wel

Both of his propre swinke, and his catel.

In a tabard he rode upon a mere.

Ther was also a reve, and a millere,

A sompnour, and a pardoner also,

545

A manciple, and myself, ther n'ere no mo.

THE MILLER.

The MILLER was a stout carl for the nones,

Ful bigge he was of braun, and eke of bones;

That proved well, for over all ther he came,

At wrastling he wold bere away the ram. 550

He was short shuldered brode, a thikke gnarre,

Ther n'as no dore, that he n'olde heve of barre,

Or breke it at a renning with his hede.

His berd as any sowe or fox was rede,

And therto brode, as though it were a spade. 555
 Upon the cop right of his nose he hade
 A wert, and theron stode a tuſte of heres,
 Rede as the bristles of a sowes eres.
 His nose-thirles blacke were and wide.
 A swerd and bokeler bare he by his side. 560
 His mouth as wide was as a forneis.
 He was a jangler, and a goliardeis,
 And that was most of sinne, and harlotries.
 Wel coude he stelen corne, and tollen thries.
 And yet he had a thomb of gold parde. 565
 A white cote and a blew hode wered he.
 A baggepipe wel coude he blowe and soun,
 And therewithall he brought us out of toune.

THE MANCIPLE.

A gentil MANCIPLE was ther of a temple,
 Of which achatours mighten take ensemple 570
 For to ben wise in bying of vitaille.
 For whether that he paide, or toke by taille,
 Algate he waited so in his achate,
 That he was ay before in good estate.
 Now is not that of God a full fayre grace, 575
 That swiche a lewed mannes wit shal pace.
 The wisdom of an hepe of lered men?
 Of maisters had he mo than thries ten,
 That were of lawe expert and curious:
 Of which ther was a dosein in that hous, 580
 Worthy to ben stewardes of rent and lond.

Of any lord that is in Englelond,
 To maken him live by his propre good,
 In honour detteles, but if he were wood,
 Or live as scarsly, as him list desire ; 585
 And able for to helpen all a shire
 In any cas that mighte fallen or happe ;
 And yet this manciple sette hir aller cappe.

THE REVE.

The REVE was a slendre colerike man,
 His berd was shave as neighe as ever he can. 590
 His here was by his eres round yshorne.
 His top was docked like a preest beforne.
 Ful longe were his legges, and ful lene,
 Ylike a staff, ther was no calf ysene.
 Wel coude he kepe a garner and a binne : 595
 Ther was non auditour coude on him winne.
 Wel wiste he by the drought, and by the rain,
 The yelding of his seed, and of his grain.
 His lordes shepe, his nete, and his deirie,
 His swine, his hors, his store, and his pultrie, 600
 Were holly in this reve's governing,
 And by his covenant yave he rekening,
 Sin that his lord was twenty yere of age ;
 Ther coude no man bring him in arerage.
 Ther n'as baillif, ne herde, ne other hine, 605
 That he ne knew his sleight and his covine :
 They were adradde of him, as of the deth.
 His wonning was ful fayre upon an heth,
 With grene trees yshadewed was his place.

He coude better than his lord pourchace. 610
 Ful riche he was ystored privily.
 His lord wel coude he plesen subtilly,
 To yeve and lene him of his owen good,
 And have a thank, and yet a cote and hood,
 In youthe he lerned hadde a good mistere. 615
 He was a wel good wright, a carpentere.
 This reve sate upon a right good stot,
 That was all pomelee grey, and highte Scot.
 A long surcote of perse upon he hade,
 And by his side he bare a rusty blade. 620
 Of Norfolk was this reve, of which I tell,
 Beside a toun, men clepen Baldeswell.
 Tucked he was, as is a frere, aboute,
 And ever he rode the hinderest of the route.

THE SOMPNOUR.

A SOMPNOUR was ther with us in that place, 625
 That hadde a fire-red cherubinnes face,
 For sausefleme he was, with eyen narwe.
 As hote he was, and likerous as a sparwe,
 With scalled browes blake, and pilled berd:
 Of his visage children were sore aferd. 630
 Ther n'as quiksilver, litarge, ne brimston,
 Boras, ceruse, ne oile of tartre non,
 Ne oinement that wolde clense or bite,
 That him might helpen of his whelkes white,
 Ne of the knobbes sitting on his chekes. 635
 Wel loved he garlike, onions, and lekes,

And for to drinke strong win as rede as blood.
 Than wolde he speke, and crie as he were wood.
 And whan that he wel drunken had the win,
 Than wold he speken no word but Latin. 640

A fewe termes coude he, two or three,
 That he had lerned out of som decree;
 No wonder is, he herd it all the day.
 And eke ye knowen wel, how that a jay
 Can clepen watte, as wel as can the pope. 645
 But who so wolde in other thing him grope,
 Than hadde he spent all his philosophie,
 Ay, *Questio quid juris*, wolde he crie.

He was a gentil harlot and a kind;
 A better felaw shulde a man not find. 650

He wolde suffre for a quart of wine,
 A good felaw to have his concubine

A twelve month, and excuse him at the full.
 Ful prively a finch eke coude he pull.

And if he found owhere a good felawe, 655
 He wolde techen him to have non awe

In swiche a cas of the archedekenes curse;
 But if a mannes soule were in his purse;

For in his purse he shulde ypunished be.
 Purse is the archedekens helle, said he. 660

But wel I wote, he lied right in dede;
 Of cursing ought eche gilty man him drede.

For curse wol sle right as assoiling saveth,
 And also ware him of a *significavit*.

In danger hadde he at his owen gise 665
 The yonge girles of the diocise,

And knew hir conseil, and was of hir rede.

A gerlond hadde he sette upon his hede,
 As gret as it were for an alestake :
 A bokeler hadde he made him of a cake. 670

THE PARDONERE.

With him ther rode a gentil PARDONERE
 Of Rouncevall, his frend and his compere,
 That streit was comen from the court of Rome.
 Ful loude he sang, Come hither, love, to me.
 This sompnour bare to him a stiff burdoun, 675
 Was never trompe of half so gret a soun.
 This pardoner had here as yelwe as wax,
 But smoth it heng, as doth a strike of flax :
 By unces heng his lokkes that he hadde,
 And therwith he his shulders overspradde. 680
 Ful thinne it lay, by culpons on and on,
 But hode, for jolite, ne wered he non,
 For it was trussed up in his wallet.
 Him thought he rode al of the newe get,
 Dishevele, sauf his cappe, he rode all bare. 685
 Swiche glaring eyen hadde he, as an hare.
 A vernicle hadde he sewed upon his cappe.
 His wallet lay beforne him in his lappe,
 Bret-ful of pardon come from Rome al hote.
 A vois he hadde, as smale as hath a gote. 690
 No berd hadde he, ne never non shulde have,
 As smothe it was as it were newe shave ;
 I trowe he were a gelding or a mare.
 But of his craft, fro Berwike unto Ware,

Ne was ther swiche an other pardonere. 695

For in his male he hadde a pilwebere,

Which, as he saide, was oure ladies veil :

He saide, he hadde a gobbet of the seyl

Thatte seint Peter had, whan that he went

Upon the see, till Jesu Crist him hent. 700

He had a crois of laton ful of stones,

And in a glas he hadde pigges bones.

But with these relikes, whanne that he fond

A poure persone dwelling up on lond,

Upon a day he gat him more moneie 705

Than that the persone gat in monethes tweie.

And thus with fained flattering and japes,

He made the persone, and the peple, his apes.

But trewely to tellen atte last,

He was in chirche a noble ecclesiast. 710

Wel coude he rede a lesson or a storie,

But alderbest he sang an offertorie :

For wel he wiste, whan that song was songe,

He muste preche, and wel afile his tonge,

To winne silver, as he right wel coude : 715

Therefore he sang the merier and loude.

Now have I told you shortly in a clause,

Th'estat, th'araie, the nombre, and eke the cause

Why that assembled was this compaignie

In Southwerk at this gentil hostelrie, 720

That highte the Tabard, faste by the Belle.

But now is time to you for to telle,

How that we baren us that ilke night,

Whan we were in that hostelrie alight.

And after wol I telle of our viage, 725
And all the remenant of our pilgrimage.

But firste I praie you of your curtesie,
That ye ne arette it not my vilanie,
Though that I plainly speke in this matere,
To tellen you hir wordes and hir chere; 730
Ne though I speke hir wordes proprely.

For this ye knowen al so wel as I,
Who so shall telle a tale after a man,
He moste reherse, as neighe as ever he can,
Everich word, if it be in his charge, 735

All speke he never so rudely and so large;
Or elles he moste tellen his tale untrewé,
Or feinen thinges, or finden wordes newe.
He may not spare, although he were his brother.

He moste as wel sayn o word, as an other. 740
Crist spake himself ful brode in holy writ,
And wel ye wote no vilanie is it.

Eke Plato sayeth, who so can him rede,
The wordes moste ben cosin to the dede.

Also I praie you to forgive it me, 745
All have I not sette folk in hir degree,
Here in this tale, as that they shulden stonde.
My wit is short, ye may wel understonde.

THE HOSTE, &c.

Gret chere made oure hoste us everich on,
And to the souper sette he us anon; 750
And served us with vitaille of the beste.

Strong was the win, and wel to drinke us leste.
A semely man our hoste was with alle
For to han ben a marshal in an halle.
A large man he was with eyen stepe, 755
A fairer burgeis is ther non in Chepe:
Bold of his speche, and wise and wel ytaught,
And of manhood him lacked righte naught.
Eke therto was he right a mery man,
And after souper plaien he began, 760
And spake of mirthe amonges other thinges,
Whan that we hadden made our rekeninges;
And saide thus; Now, lordinges, trewely
Ye ben to me welcome right hertily:
For by my trouthe, if that I shal not lie, 765
I saw nat this yere swiche a compaignie
At ones in this herberwe, as is now.
Fayn wolde I do you mirthe, and I wiste how.
And of a mirthe I am right now bethought,
To don you ese, and it shall coste you nought.
Ye gon to Canterbury; God you spede, 771
The blisful martyr quite you your mede;
And wel I wot, as ye gon by the way,
Ye shapen you to talken and to play:
For trewely comfort ne mirthe is non, 775
To riden by the way dombe as the ston:
And therefore wold I maken you disport,
As I said erst, and don you some comfort.
And if you liketh alle by on assent
Now for to stonden at my jugement: 780
And for to werchen as I shal you say
To-morwe, whan ye riden on the way,

Now by my faders soule that is ded,
But ye be mery, smiteth of my hed.
Hold up your hondes withouten more speche. 785

Our conseil was not longe for to seche :
Us thought it was not worth to make it wise,
And granted him withouten more avise,
And bad him say his verdit, as him leste.

Lordinges, (quod he) now herkeneth for the
beste ; 790

But take it nat, I pray you, in disdain ;
This is the point, to speke it plat and plain,
That eche of you to shorten with youre way,
In this viage, shal tellen tales tway,
To Canterbury ward, I mene it so, 795
And homeward he shall tellen other two,
Of adventures that whilom han befalle.

And which of you that bereth him best of alle,
That is to sayn, that telleth in this cas
Tales of best sentence and most solas, 800
Shal have a souper at youre aller cost
Here in this place sitting by this post,
Whan that ye comen agen from Canterbury:

And for to maken you the more mery,
I wol myselfen gladly with you ride, 805
Right at min owen cost, and be your gide.

And who that wol my jugement withsay,
Shal pay for alle we spenden by the way.

And if ye vouchesauf that it be so,
Telle me anon withouten wordes mo, 810
And I wol erly shapen me therfore.

This thing was granted, and our othes swore

With ful glad herte, and praiden him also,
That he wold vouchesauf for to don so,
And that he wolde ben our governour; 815
And of our tales juge and reportour,
And sette a souper at a certain pris;
And we wol reuled ben at his devise,
In highe and lowe: and thus by on assent,
We ben accorded to his jugement. 820
And therupon the win was sette anon.
We dronken, and to reste wenten eche on,
Without any lenger taryng.

A-morwe whan the day began to spring,
Up rose our hoste, and was our aller cok. 825
And gaderd us togeder in a flok,
And forth we riden a litel more than pas,
Unto the watering of Seint Thomas:
And ther our hoste began his hors arest,
And saide: lordes, herkeneth if you lest. 830
Ye wete your forword, and I it record.
If even-song and morwe-song accord,
Let se now who shal telle the first tale.
As ever mote I drinken win or ale,

Who so is rebel to my jugement, 835
Shal pay for alle that by the way is spent.
Now draweth cutte, or that ye forther twinne.
He which that hath the shortest shal beginne.

Sire knight, (quod he) my maister and my lord,
Now draweth cutte, for that is min accord. 840
Cometh nere, (quod he) my lady prioresse,
And ye, sire clerk, let be your shamefastnesse,
Ne studieth nought, lay hand to, every man.

Anon to drawen every wight began,
And shortly for to tellen as it was, 845
Were it by aventure, or sort, or cas,
The sothe is this, the cutte felle on the knight,
Of which ful blith and glad was every wight ;
And tell he must his tale as was reson,
By forword, and by composition, 850
As ye han herd ; what nedeth wordes mo ?
And whan this good man saw that it was so,
As he that wise was and obedient
To kepe his forword by his free assent,
He saide ; sithen I shal begin this game, 855
What ? welcome be the cutte a goddes name.
Now let us ride, and herkeneth what I say.

And with that word we riden forth our way ;
And he began with right a mery chere
His tale anon, &c. 860

THE END OF THE PROLOGUE.

THE FLOURE AND THE LEAFE,

By CHAUCER.

From the edition of Chaucer's Works in 1598, by Speght, in which the poem was first printed; compared with Speght's second edition in 1602, and with that of Urry.

THE ARGUMENT.

A Gentlewoman, out of an arbour, in a grove, seeth a great company of Knights and Ladies in a dance upon the green grass. The which being ended, they all kneel down, and do honour to the Daisie, some to the Flower, and some to the Leaf. Afterward this Gentlewoman learneth by one of these Ladies the meaning hereof, which is this: *They which honour the Flower, a thing fading with every blast, are such as look after beauty and worldly pleasure; but they that honour the Leaf, which abideth with the root notwithstanding the frosts and winter storms, are they which follow virtue and during qualities without regard of worldly respects.*

WHEN that Phebus his chair of gold so hie
Had whirled up the sterry sky aloft,
And in the Boole was entred certainly;
When shoures sweet of rain descended *soft,
Causing the ground fele times and oft 5

* *Oft*, by an apparent error of the press, in the old editions. Urry, *soft*.

Up for to give many an wholesome aire:
And every plaine was clothed faire

With new greene, and maketh small floures
To springen here and there in field and in mede;
So very good and wholesome be the shoures, 10
That it renueth that was old and deede,
In winter time; and out of every seede
Springeth the hearbe, so that every wight
Of this season wexeth glad and light.

And I, so glad of the season swete, 15
Was happed thus upon a certaine night,
As I lay in my bed, sleepe ful unmete
Was unto me; but why that I ne might
Rest, I ne wist: for there n'as earthly wight,
As I suppose, had more hearts ease 20
Then I; for I n'ad sicknesse nor disease.

Wherefore I mervaile greatly of myselfe,
That I so long withouten sleepe lay;
And up I rose three houres after twelfe,
About the springing of the day; 25
And on I put my geare and mine array,
And to a pleasaunt grove I gan passe,
Long er the bright sunne up risen was:

In which were okes great, streight as a line,
Under the which the grasse so fresh of hew 30
Was newly sprong, and an eight foot or nine
Every tree well fro his fellow grew,

With braunches brode, laden with leues new,
That sprongen out ayen the sunne-shene,
Some very red, and some a glad light grene. 35

Which, as me thought, was right a plesaunt
sight;
And eke the briddes songe for to here,
Would have rejoiced any earthly wight;
And I, that couth not yet in no manere
Heare the Nightingale of all the yere, 40
Full busily herkened, with hart and with eare,
If I her voice perceiue coud any where.

And at the last a path of litel breade
I found, that greatly had not used be;
For it forgrowen was with grasse and weede, 45
That well unneth a wighte might it se;
Thought I, this path some whider goth, parde;
And so I followed, till it me brought
To right a plesaunt herber well ywrought,

That benched was, and with turfes new 50
Freshly turned; whereof the greene gras
So small, so thick, so short, so fresh of hew,
That most like unto green wool, wot I it was :
The hegge also that yede in compas,
And closed in all the green herbere, 55
With sicamour was set and eglatere ;

* Wrethen in fere so wel and cunningly,
 That every branch and leafe grew by mesure,
 Plain as a bord, of an height by and by,
 I sie never thing, I you ensure, 60
 So wel done; for he that tooke the cure
 It to make, I trow, did all his peine
 To make it passe all tho that men have seyne.

And shapen was this herber, roofe and all,
 As a prety parlour; and also 65
 The hegge as thick as a castle wall,
 That who that list without to stond or go,
 Though he would all day prien to and fro,
 He should not see if there were any wight
 Within or no; but one within well might 70

Perceive all tho, that yeden there without
 In the field, that was on every side
 Covered with corne and grasse, that out of doubt,
 Though one would seeke all the worlde wide,
 So rich a fielde coud not be espide 75
 On no coast, as of the quantity;
 For of all good thing there was plenty.

And I, that all this plesaunt sighte sie,
 Thought sodainly I felt so sweet an aire
 Of the eglenteré, that certainly 80
 There is no heart, I deme, in such dispaire,

* This is the old and genuine reading. Urry reads,
Within.

Ne with thoughts froward and contraire
 So overlaid, but it should soone have bote,
 If it had ones felt this savour sote.

And as I stood, and cast aside mine eie, 85
 I was ware of the fairest medler tre,
 That ever yet in all my life I sie,
 As full of blosomes as it might be:
 Therein a Goldfinch leaping pretile
 Fro bough to bough; and, as him list, he eet 90
 Here and there of buds and floures sweet.

And to the herber side was joyning
 This faire tree, of which I have you told;
 And at the last the bird began to sing,
 Whan he had eaten what he eat wold; 95
 So passing sweetly, that by many fold
 It was more plesaunt then I coud devise;
 And when his song was ended in this wise,

The Nightingale with so mery a note
 Answered him, that all the wood rong 100
 So sodainly, that as it were a sote
 I stood astonied; *so was I with the song
 Thorow ravished, that till late and long
 I ne wist in what place I was, ne where;
 And ayen, me thought, she song ever by mine
 ere. 105

* The old and true reading. Urry reads, and.

Wherefore I waited about busily
On every side if I her might see;
And at the last I gan full well aspy
Where she sat in a fresh greene laury tree,
On the further side even right by me, 110
That gave so passing a delicious smell,
According to the eglentere full well.

Whereof I had so inly great pleasure,
That, as me thought, I surely ravished was
Into Paradise, where my desire 115
Was for to be, and no ferther passe
As for that day; and on the sote grasse
I sat me down; for as for mine entent,
The birdes song was more convenient,

And more plesaunt to me, by many fold, 120
Than meat, or drink, or any other thing:
Thereto the herber was so fresh and cold,
The wholsome savours eke so comforting,
That, as I demed, sith the beginning
Of the world was never seen er than 125
So plesaunt a ground of none earthly man.

And as I sat the birds harkening thus,
Me thought that I heard voices sodainly
The most sweetest, and most delicious,
That ever any wight, I trow trewly, 130
Heard in their life; for the armony
And sweet accord was in so good musike,
That the voice to Angels most was like.

At the last out of a grove even by,
 That was right goodly and plesaunt to sight, 135
 I * sie where there came singing lustily
 A world of Ladies; but, to tell aright
 Their great beauty, it lieth not in my might,
 Ne their array; neverthelesse I shall
 Tell you a part, though I speake not of all: 140

The surcotes white of velvet wele † sitting,
 They were in cladde; and the semes echè one,
 As it were in a manere garnishing,
 Was set with emeraudes one and one
 By and by; but many a riche stone 145
 Was set on the purfiles, out of dout,
 Of colors, sleeves, and traines round about;

As of great pearles round and orient,
 Diamonds fine, and rubies red,
 And many another stone of which I went 150
 The names now; and everich on her head
 A rich fret of gold, which without dread
 Was full of stately riche stones set;
 And every Lady had a chapelet

On her head of ‡[branches] fresh and grene,
 So wele wrought, and so mervelously, 156

* *Sie*, i. e. *saw*, which often occurs; but Urry in this poem as often reads *se*. See the Glossary.

† The true reading, as in the old editions. Urry reads, *fitting*. See the Glossary.

‡ Wanting in the old editions.

That it was a noble sight to sene;
Some of laurer, and some ful plesauntly
Had chapelets of woodbind, and sadly
Some of *Agnus castus* were also, 160
Chapelets fresh; but there were many of tho,

That daunced, and eke song ful soberly;
But all they yede in maner of compace.
But one there yede in mid the company
Sole by herself; but all followed the pace 165
That she kepte, whose heavenly figured face
So plesaunt was, and her wele shape person,
That of beauty she past hem everichon.

And more richly beseene, by many fold,
She was also in every maner thing: 170
On her head, ful plesaunt to behold,
A crown of golde rich for any king;
A braunch of *Agnus castus* eke bearing
In her hand; and to my sight trewly
She Lady was of the company. 175

And she began a roundell lustely
That *Sus le foyle de vert moy* men call,
Sine et mon joly coeur est endormy;
And than the company answered all
With voices sweet entuned, and so small, 180
That me thought it the sweetest melody,
That ever I heard in my life soothly.

And thus they came, dauncing and singing,

Into the middes of the mede ech one,
 Before the herber where I was sitting, 185
 And God wot me thought I was well bigone;
 For than I might avise hem, one by one,
 Who fairest was, who could best dance or sing,
 Or who most womanly was in all thing.

They had not danced but a little throw, 190
 When that I hearde fer of sodainly
 So great a noise of thundering trumpes blow,
 As though it should have departed the skie;
 And after that within a while I sie,
 From the same grove where the Ladies come out,
 Of Men of armes comming such a rout, 196

As all the men on earth had been assembled
 In that place wele horsed for the nones,
 Stereing so fast that all the earth trembled;
 But for to speake of riches and [of] stones, 200
 And men and horse, I trow the large wones
 Of Preter John, ne all his tresory,
 Might not unneth have bought the tenth party

Of their array: Who so list heare more,
 I shal rehearse, so as I can, a lite. 205
 Out of the grove, that I spake of before,
 I sie come first all in their clokes white
 A company, that ware for their delite
 Chapelets fresh of okes seriall
 Newly sprong; and Trumpets they were all. 210

On every trump hanging a broad banere
Of fine Tartarium ful richely bete,
Every Trumpet his lords armes bere,
About their neckes with great pearles set
Collares brode, for cost they would not lete, 215
As it would seeme, for their scochones ech one
Were set about with many a precious stone.

Their horse harneis was all white also;
And after them next in one company
Came Kings of armes, and no mo, 220
In clokes of white cloth of gold richly;
Chapelets of green on their heads on hye;
The crowns that they on their scochones bere,
Were set with pearle, ruby, and saphere,

And eke great diamondes many one; 225
But all their horse harneis, and other geare,
Was in a sute according everichone,
As ye have heard the foresaid Trumpets were;
And by seeming they were nothing to lere,
And their guiding they did so manerly: 230
And after hem came a great company

Of heraudes and pursevauntes eke,
Arraied in clothes of white velvet;
And hardily they were no thing to seke,
How they on them shouliden the harneis set; 235
And every man had on a chapelet;
Sochones and eke horse harneis in dede
They had in sute of hem that 'fore hem yede.

Next after hem came in armour bright,
 All save their heades, seemely Knightes nine; 240
 And every claspe and naile, as to my sight,
 Of their harneis were of red golde fine;
 With cloth of gold, and furred with ermine,
 Were the *trappoures of their stedes strong,
 Wide and large, that to the ground did hong. 245

And every boss of bridle and paitrell
 That they had, was worth, as I would wene,
 A thousand pound; and on their heades well
 Dressed were crownes of [the] laurer grene,
 The beste made that ever I had sene; 250
 And every Knight had after him riding
 Three henchmen [each] on him awaiting;

Of which every † first, on a short tronchoun,
 His lordes helme bare so richly dight,
 That the worst was worthe the ransoun. 255
 Of [any] king; the second a shield bright
 Bare at his back; the thirde bare upright
 A mighty spear, ful sharpe ground and keene;
 And every Childe ware of leaves grene

A fresh chapelet upon his haIRES bright; 260
 And clokes white of fine velvet they ware;
 Their steeds trapped and raied right;

* Urry, *tappouris*.

† First, inserted by Urry, to complete the sense; i. e.
the first of each Knight's three henchmen.

Without difference as their lordes were;
 And after hem, on many a fresh corsere,
 There came of armed Knightes such a rout, 265
 That they bespread the large field about.

And all they ware, after their degrees,
 Chapelets newe, made of laurer grene,
 Some of [the] oke, and some of other trees;
 Some in their honds bare boughes shene, 270
 Some of laurer, and some of okes kene,
 Some of hauthorne, and some of [the] woodbind,
 And many in which I had not in mind.

And so they came, their horses freshly stering
 With bloody sownes of her trompes loud; 275
 There sie I many an uncouth disguising
 In the array of these Knightes proud;
 And at the last, as evenly as they coud,
 They took their place in middes of the mede;
 And every Knight turned his horses hede. 280

To his fellow, and lightly laid a spere
 Into the rest; and so justes began
 On every part abouten here and there;
 Some brake his spere, some drew down hors and
 man;
 About the field astray the steedes ran. 285
 And to behold their rule and governaunce,
 I you ensure, it was a great plesaunce.

And so the justes last an houre and more;

But they, that crowned were in laurer grene,
 Wanne the prise; their dintes were so sore, 290
 That there was none ayenst hem might susteine;
 And the justing alle was left of clene:
 And fro their horse the nine alight anon,
 And so did all the remnant everichon.

And forth they yede togider, twain and twain,
 That to behold it was a worthy sight, 296
 Toward the Ladies on the greene plain,
 That song and daunced; as I said now right:
 The Ladies as soone as they goodly might,
 They brake of both the song and daunce, 300
 And yede to meet hem with full glad semblaunce.

And every Lady took ful womanly
 By the hond a Knight; and forth they yede
 Unto a faire laurer that stood fast by,
 With leaves lade the boughes of great brede; 305
 And to my dome there never was indede
 Man that had seene half so faire a tre;
 For underneath it there might wel have be

An hundred persons, at their own plesaunce,
 Shadowed fro the heat of Phebus bright, 310
 So that they should have felte no grevaunce
 Of raine, ne haile, that hem hurte might:
 The savour eke rejoyce would any wight
 That had be sicke, or melancolious;
 It was so very good and vertuous. 315

And with great reverence they enclined low
 To the tre so soot, and faire of hew;
 And after that, within a little throw,
 They began to sing and daunce of new;
 Some song of love, some plaining of untrew; 320
 Environing the tre that stood upright;
 And ever yede a Lady and a Knight.

And at the last I cast mine eie aside,
 And was ware of a lusty company,
 That came roming out of the field wide, 325
 Hond in hond, a Knight and a Lady;
 The Ladies all in surcotes, that richly
 Purfiled were with many a richstone;
 And every Knight of greene ware mantels on,

Embrouded well; so as the surcotes were; 330
 And everich had a chapelet on her hed,
 Which did right well upon the shining here,
 Made of goodly floures white and red;
 The Knightes eke, that they in honde led,
 In sute of hem ware chapelets everichone, 335
 And before hem went Minstrels many one:

As Harpes, Pipes, Lutes, and Sautry,
 Alle in grene; and on their heades bare
 Of divers floures, made full craftely
 All in a sute, goodly chapelets they ware; 340
 And so dauncing unto the mede they fare.
 In mid the which they found a tuft that was
 All oversprad with floures in compas.

Whereto they enclined everichon
 With great reverence, and that full humbly; 345
 And at the last there began anon
 A Lady for to sing right womanly
 A bargaret in praising the daisie:
 For, as me thought, among her notes swete,
 She saide, *Si douce est la margarete.* 350

Then they alle answered her in fere,
 So passingly well, and so plesantly,
 That it was a blisful noise to here;
 But I n'ot how it happed sodainly,
 As about noone the sunne so fervently 355
 Waxe whote, that the prety tender floures
 Had lost the beauty of her fresh coloures.

For shronke with heat the Ladies eke to-brent,
 That they ne wist where they hem might bestow;
 The Knightes swelt for lack of shade nie shent;
 And after that, within a little throw, 361
 The wind began so sturdily to blow,
 That down goeth all the floures everichone,
 So that in all the mede there left not one;

Save such as succoured were among the leves
 Fro every storme that might hem assaile, 366
 Growing under [the] hegges and thicke greves;
 And after that there came a storme of haile
 And raine in fere, so that withouten faile
 The Ladies ne the Knightes n'ade o threed 370
 Dry on them, so dropping [wet] was her weed.

And when the storm was cleane passed away,
 Tho in white that stood under the tre,
 They felt nothing of the great affray,
 That they in grene without had in ybè: 375
 To them they yede, for routhe and pitè,
 Them to comfort after their great disease;
 So faine they were the helplesse for to ease.

When I was ware how one of hem in grene
 Had on a crowne rich and well *sitting; 380
 Wherefore I demed wel she was a Quene,
 And tho in grene on her were awaiting:
 The Ladies then in white that were coming
 Toward them, and the Knights in fere,
 Began to comfort hem and make hem chere. 385

The Queen in white, that was of great beauty,
 Took by the hond the Queen that was in grene,
 And said, Suster, I have right great pity
 Of your annoy, and of the troublous tene,
 Wherein ye and your company have bene 390
 So long, alas! and if that it you please
 To go with me, I shall do you the ease

In all the plesure that I can or may:
 Whereof the other, humbly as she might,
 Thanked her; for in right ill array 395
 She was, with storm and heat, I you behight:
 And every Lady then anon right,

That were in white, one of them took in grene
By the hond; which when the Knights had sene,

In like wise ech of them [then] took a Knight
Claddé in grene, and forth with hem they fare 401
To an hegge, where they anon right,
To make their justs they would not spare
Boughes to hew down, and eke trees square,
Wherewith they made hem stately fires great, 405
To dry their clothes that were wringing weat.

And after that of hearbes that there grew
They made for blisters of the sunne brenning,
* Very good and wholsome ointmentes new,
Where that they yede the sick fast anointing;
And after that they yede about gadering 411
Plesaunt salades which they made hem eat,
For to refresh their great unkindly heat.

The Lady of the Leafe then gan to pray
Her of the Floure, (for so to my seeming 415
They should be called as by their array,)
To soupe with her, and eke for any thing
That she should with her all her people bring;
And she ayen in right goodly manere
Thanketh her [then] of her most friendly cheare;

Saying plainely, that she would obay 421

* The old reading. Urry thus transposes the line,

Ointmentes very gode, wholsome, and new.

With all her heart all her commaundement,
 And then anon without lenger delay,
 The Lady of the Leafe hath one ysent
 For a palfraye after her intent, 425
 Araied well and faire in harneis of gold;
 For nothing lacked that to him long should.

And after that to all her company
 She made to purvey horse and every thing
 That they needed, and then full *lustily 430
 Even by the herber where I was sitting,
 They passed all, so plesauntly singing,
 That it would have comforted any wight:
 But then I sie a passing wonder sight;

For then the Nightingale, that all the day 435
 Had in the laurer sate, and did her might
 The whole service to sing longing to May,
 All sodainly began to take her flight;
 And to the Lady of the Leafe forthright
 She flew, and set her on her hond softly, 440
 Which was a thing I marveled of greatly.

The Goldfinch eke, that fro the medler tre
 Was fled for heat into the bushes cold,
 Unto the Lady of the Floure gan fle,
 And on her hond he set him, as he wold, 445
 And plesauntly his winges gan to fold;
 And for to sing they pained hem both as sore,
 As they had do of all the day before.

* Urry, *hastily*.

And so these Ladies rode forth a great pace,
And all the rout of Knightes eke in fere; 450
And I, that had sene all this wonder case,
Thought that I would assay in some manere
To know fully the truth of this mattere;
And what they were that rode so plesauntly:
And, when they were the herber passed by, 455

I drest me forth, and happed to mete anon
Right a faire Lady, I do you ensure;
And she came riding by herselfe alone,
Alle in white, with semblance ful demure;
I saluted her, and bad good aventure 460
Mote her befall, as I coud most humbly;
And she answered, My doughter, Gramercy!

Madame, quoth I, if that I durst enquire
Of you, I would faine of that company
Wit what they be that past by this arbere? 465
And she ayen answered right friendly;
My faire doughter, all tho that passed here by
In white clothing, be servaunts everichone
Unto the Leafe, and I myselfe am one.

Se ye not her that crowned is, quoth she, 470
Alle in white? Madame, quoth I, yes.
That is Diane, goddess of Chastitè;
And for because that she a maiden is,
In her hond the braunch she bereth [is] this,
That *Agnus castus* men call properly; 475
And all the Ladies in her company,

Which ye se of that herbe chapelets weare,
 Be such as han kepte alway maidenhede:
 And all they that of laurer chapelets beare,
 * Be such as hardy were, and manly indeede; 480
 Victorious name, which never may be dede!
 And all they were so worthy of her hond,
 In her time that none mighten hem withstond.

And tho that weare chapelets on her hede
 Of fresh woodbind, be such as never were 485
 To love untrue in word, ne thought, ne dede,
 But aye stedfast; ne for plesaunce, ne fere,
 Though that they should their hartes all to-tere,
 Would never flit; but ever were stedfast,
 Till that their lives there asunder brast. 490

Now faire Madame, quoth I, yet I would pray
 Your Ladiship, if that it mighten be,
 That I might knowe by some maner way,
 Sithen that it hath liked your beauté
 The trouth of these Ladies for to tell me, 495
 What that these Knightes be in rich armour,
 And what tho be in grene and weare the flour?

And why that some did reverence to the tre,
 And some unto the plot of floures faire?
 With right good will, my fair doughter, quoth
 she, 500

* This is the old reading; Urry reads,

Be such as hardy were in manly deed
 Victorious, name which &c.

Sith your desire is good and debonaire :
Tho nine crowned be very exemplaire
Of all honour longing to chivalry,
And those certaine be called the Nine Worthy,

Which ye may se [now] riding all before, 505
That in her time did many a noble dede,
And for their worthines ful oft have bore
The crowne of Laurer-leaves on their hede,
As ye may in your olde bookes rede ;
And how that he, that was a conquerour, 510
Had by laurer alway his most honour.

And tho that beare bowes in their hond
Of the precious laurer so notable,
Be such as were (I woll ye understand)
Noble Knights of the Round Table, 515
And eke the Douseperis honourable,
Which they beare in signe of victory ;
It is witnes of their dedes mightily.

Eke there be Knightes old of the Garter,
That in her time did righte worthily ; 520
And the honour they did to the laurer,
Is for by it they have their laud wholly,
Their triumph eke, and martial glory ;
Which unto them is more parfit richesse
Then any wight imagine can or gesse. 525

For one leafe given of that noble tre
To any wight that hath done worthily,

And it be done so as it ought to be,
Is more honour than any thing earthly ;
Witnes of Rome that founder was truly 530
Of all Knighthood, and deedes marvelous,
Record I take of Titus Livius.

And as for her that crowned is in grene,
It is Flora of these floures goddesses ;
And all that here on her awaiting bene, 535
It are such folk that loved idleness,
And not delite in no business,
But for to hunt, and hauke, and pley in inedes,
And many other such like idle dedes.

And for the great delite and plesaunce 540
They have to the floure, and so reverently
They unto it do such obeisaunce,
As ye may se ; now faire Madame, quoth I,
If I durst aske, what is the cause, and why,
That Knightes have the * ensign of honour 545
Rather by the Leafe than by the Flour?

Sothly, doughter, quoth she, this is the trouth :
For Knightes ever should be persevering
To seeke honour, without feintise or slouth ;
Fro well to better in all maner thing ; 550
In signe of which, with leaves aye lasting,
They be rewarded after their degre,
Whose lusty green may not appaired be ;

* So Urry reads. The old editions, *signe*.

But aye keping their beauty fresh and grene;
 For there n'is no storme that may hem deface, 555
 Haile nor snow, winde nor frostes kene;
 Wherefore they have this propertie and grace.
 And for the floure, within a little space,
 Will be [all] lost; so simple of nature.
 They be, that they no grevaunce may endure. 560

And every storme will blow them sone away,
 Ne they laste not but for a season;
 That is the cause, the very trouth to say,
 That they may not, by no way of reason,
 Be put to no such occupacion. 565
 Madame, quoth I, with all mine whole servise,
 I thanke you now, in my most humble wise.

For now I am acertained throughly
 Of every thing [that] I desired to know.
 I am right glad that I have said, sothly, 570
 Ought to your pleasure, if ye will me trow,
 Quoth she ayen; but to whom doe ye owe
 Your service? and which will ye honour,
 Tell me I pray, this yeere? The Leafe, or the
 Flour?

Madame, quoth I, although I least worthy, 575
 Unto the Leafe I owe mine observaunce;
 That is, quoth she, right well done certainly;
 And I pray God to honour you avaunce,
 And keep you fro the wicked remembraunce

Of Malebouch and all his crueltie, 580
And all that good and well conditioned be.

For here may I no lenger now abide,
But I must follow the great company,
That ye may see yonder before you ride.
And forthe as I couthe, most humbly 585
I tooke my leve of her; and she gan hie
After them as fast as ever she might:
And I drow homeward, for it was nigh night.

And put all that I had seen in writing
Under support of them that *lust to rede. 590
O little booke! thou art so unconning,
How darst thou put thyself in prees for drede?
It is wonder that thou wexest not rede!
Sith that thou wost ful lite, who shall behold
Thy rude langage full boistously unfold. 595

* Urry, *lust it rede.*

NOTES

ON THE PRECEDING EXTRACTS FROM THE
POETRY OF CHAUCER.On the Pilgrims to Canterbury.

"The very age and body of the time, his form and pressure."
SHAKESPEARE, *Hamlet*, A. 3. S. 2.

THE KNIGHT.

THE course of adventures of our Knight, Mr. Tyrwhitt has observed, may be illustrated by those of a real Knight of Chaucer's time. The critick has accordingly cited, from Leland's Itinerary, the epitaph of "le noble et vaillant Chivaler, Matheu de Gourney," who died in 1406, at the age of 96; "qui en sa vie fu a la bataille de Benamaryn, et ala apres a la siege d'Algezire sur les Sarazines, et aussi a les batailles de l'Escluse, de Cressy, de Deyngenesse, de Peyteres, de Nazare, d'Ozrey, et a plusours autres batailles et asseges en les quex il gaigna noblement grant los et honour." To this characteristick description I may add, from "Les Tombeaux des Chevaliers du noble Ordre de la Toison d'Or," the exploits recorded on the monument also of a French Knight, who lived in Chaucer's age, and died in 1449, Jean. Seigneur de Roubaix, &c. "qui en son temps visita les Saints

lieux de Ierusalem, S. Catharine du mont Sinai, S. Pietre et S. Paul à Rome, et S. Iacques en Galice, et plusieurs longtains voyages et nobles ambassades, &c. et passa les *perils mortels* de plusieurs batailles arrestées contre les *Infidels*, c'est à sçavoir en *Hongrie* et *Barbarie*, lors que le siege fut devant la cité d'Afrique, en *Prusse* contre les *Letaux*, par deux voyages qu'on dit Rezes et en Cypre, &c. avec plusieurs autres faicts et exercice d'armes *tant par mer que par terre*, &c."

Mr. Tyrwhitt conjectures that the choice of the poet in bringing his Knight from *Alexandria* and *Lettowe* rather than from *Cressy* and *Poitiers*, is to be accounted for only by supposing, that the slightest services against Infidels were in those days more honourable than the most splendid victories over Christians. It appears, from the preceding inscriptions, to have been usual for military men of other countries to go and serve in *Pruse*, or Prussia, with the Knights of the Teutonic Order, who were in a state of constant warfare with their *then* heathen neighbours in *Lettow*, that is, Lithuania, &c. Mr. Warton, in his History of English Poetry has noticed the travels of Thomas duke of Gloucester, youngest son of king Edward the third, and Henry earl of Derby, afterwards king Henry the fourth, into *Prussia*, and their services against the *infidels* of *Lithuania*. Many Englishmen, Mr. Tyrwhitt has shewn, were at the taking of *Alexandria* in 1365; and the earls of Salisbury and Derby assisted at the siege of the city of *Algezir* in 1344.

Mr. Strutt, in his View of the Dresses and Habits of the People of England, wishes that Chaucer had been more particular in describing the dresses of the several personages, whom he has introduced in his Prologue to the Canterbury Tales. To the little which he has done, some interesting additions may be made from a further description of the paintings in the margins of the very curious Manuscript, No. XXXI. pp. 128, 129, &c.

The countenance of our Knight expresses great sedateness and dignity. His folded head-covering is of a dark colour. His gipon is also dark, but his under-coat red, which is discernible through the sleeves at his wrists; his legs in armour, with gilt spurs; his dagger, in a red sheath, by his side; and little points or aiglets of red tipped with gold near his neck and shoulder.

THE SQUIER.

The character of this pilgrim shews us, as Mr. Warton has observed, the education and requisite accomplishments of young gentlemen in the gallant reign of Edward the third. In the personal description of the youth, Chaucer has employed great spirit. The miniature painting in the Manuscript is a happy imitation of the poetry. His locks are curiously curled, and give the idea of their being "*luid in presse*." His short vest, with his cloak fluttering in the wind, is embroidered so as to represent, in some degree, "*a mede alle full of freshe floures white and rede*," being of a green colour, lined with red, on which are small white spots and ornaments. His pantaloons are white, the upper part adorned with ermine. He wears a high light-blue cap, embroidered in the front. His horse is on the gallop, and he manages him gracefully. "*Wel coude he sit on hors, and fayre ride*."

The custom of Squiers carving at their fathers tables is abundantly illustrated by M. de St. Palaye, in his *Memoirs of Ancient Chivalry*.

THE SQUIERES YEMAN.

Mr. Tyrwhitt says, that the late Editions call this charac-

that of old these men were of no rank above servants, though *Valet* in the French imports quasi *va lez son maistre*, thence the word *wallet*, (pera viatoria;) the bearers of this as some called them *Valets* or *Varlets*, others called them *Garcions*, though of old it was a title of better repute; for all young persons, though Gentlemen, if not Knights, and under eighteen years old, were called *Valets* in France, as we called them *Bachelours* in England. Hence *Valet de Chambre*, a title of honour, to the King. But Francis the first of France, perceiving those that attended him to be no better than *Roturiers* (our *Yeomen*) introduced Gentlemen of the Chamber; though yet, in the King's palace here, the officer *Yeoman* remains, Stat. 33. H. 8. c. 12, yet in subserviency to the Gentlemen-Officers. So are *Grooms* another Court-word; in French *Valet*, or *Varlet*. So that the texts *Valecti* or *Valetti* are such of the Commoners of Countries, who hold not their land *sub nomine Culvertagii et perpetuæ Servitutis*, but having been Servants, or Tenants, to great men, have either, *pro bono servitio impenso vel impendendo*, had land given them, or by industry and thrift (blessed by God) been purchasers of land in fee to them and their heirs, and that in such sort for the quality, and in such proportion for the value, that the Law requires Jurymen to be of, &c." Mr. Tyrwhitt distinguishes the application of *Yeoman* by Chaucer; the Chanones *Yeman*, in the Canterbury Tales, being only a common servant; and in another part, the title being given to people of *middling* rank, not in service: So the Miller is careful "to saven his estate of *yemanrie*." Mr. Tyrwhitt also thinks, that the appropriation of the word to signify a *small landholder*, is more modern. But compare Waterhous's observation.

Of the *Yeoman*, as no Tale is related by him, no painting occurs in the Manuscript; the representations being of such only as narrated adventures. See p. 128. The poet, however, has been sufficiently minute in the description of the *Yeoman's* habiliments. "I concluded," says he, "that he

was a forester, from his *dress*;" which was a coat and hood of green-coloured cloth. Under his belt appeared a shaft of peacock arrows, that is, arrows plumed with peacocks feathers; according to the practice both of a preceding and later age. For Mr. Warton has shewn that, among the stores at Farnham castle belonging to Waynflete bishop of Winchester in 1471, were *Arcus cum chordis*, and *Sagittæ magnæ*, the latter of which is the title to the enumeration "*de cxliv sagittis magnis barbatis cum pennis pavonum*;" and that, in a computus of Gervays bishop of Winchester in 1266, are reckoned among his stores at Taunton castle *caudæ pavonum*, which he supposes were used for feathering arrows: Arrows with feathers of the peacock, he adds, occur in Lydgate's Chronicle of Troy, b. iii. cap. 22. edit. 1555.—"In his hand he bare a mighty bow." There is a Patent, Mr. Tyrwhitt observes, in Rymer, 15. R. 2. *de arte sagittandi per Valettos Regis exercendâ*: The Yeomen, and all other servants of the royal household, of whatever state or office, under the degree of Yeoman, are ordered to carry bows and arrows with them, whenever they ride, &c. in the King's train. On his arm was a gay bracer, the armour commonly used by archers, and in the present instance probably ornamented. To his sword and buckler on the one side, and his dagger on the other, are added a silver *cristopher* on his breast, and a *baudrick* or sash of green to which a horn was suspended. Mr. Tyrwhitt cannot see the meaning of the silver ornament called the "*Cristofre*;" especially as by the Stat. 37. E. 3. Yeomen are forbidden to wear any ornaments of gold or silver. No other explanation is afforded by Mr. Warton, than that St. Christopher was a saint who presided over the weather, and was the patron of field sports. Mr. Strutt supposes the ornament to have been a clasp or buckle of silver, having the image of St. Christopher, with our Blessed Saviour upon his shoulders, painted or engraved upon it; a subject exceedingly popular at the time the first

specimens of engraving were produced, and probably not less so in the days of Chaucer. According to this supposition, the inefficacy of the sumptuary law abovementioned is certainly very glaring.

THE PRIORESSE.

This delicate, precise, and sentimental lady is drawn in the Manuscript with a wimple neatly pinched, and a "fetyse" or handsome cloak, which is black over a tunic of white, in conformity to the dress of the Benedictine nuns. On her left hand are the beads, and her right hand is uplifted, as if she was desirous of calling the particular attention of her hearers to what she was reciting.

The poet represents her as having been educated at the school of Stratford at Bow near London; which Mr. Warton supposes to have been a fashionable seminary for nuns. This is very probable. Stratford at Bow, a Benedictine nunnery, was famous even then for its antiquity. I find that Philippa de Mohun, duchess of York, who died in 1431, bequeathed to the Prioress of Stratford five shillings, and to the Convent twenty shillings; perhaps in grateful remembrance of advantages derived from instruction there. It must not be omitted, however, that Chaucer here expresses the mean opinion he entertained of the *English-French* spoken in his time; "for *French of Paris* was to this Prioress unknown:" Yet, as Mr. Tyrwhitt observes, it was proper that she should speak some sort of French, not only as a woman of fashion, (a character which she is represented to affect,) but as a religious person. The instructions from the Abbot of St. Alban's in 1338 to the Nuns of Sopewell, Mr. Tyrwhitt adds, were in the French language.

If, forgetful of her gentleness, she was on any occasion betrayed into swearing, "her gretest othe was but by St.

Eloy." This saint is called in Latin *S. Eligius*. But Mr. Tyrwhitt admits that, in all the Manuscripts which he had seen, the word *Eloy*, both here and in the *Canterbury Tales*, is abbreviated into *Loy*; and that he had no authority for printing the name at full length but that of Urry. Mr. Ritson is highly indignant at Mr. Tyrwhitt's choice, and insists that *Loy* has been improperly discarded. And Mr. Warton says that *St. Loy* is intended for *Saint Lewis*. But neither Mr. Tyrwhitt nor Mr. Warton offer any further explanation of the saint, by whom they respectively shew that the lady swears. Of *St. Eloy*, a poet in the next century after Chaucer has given some account; I mean Sir David Lindsay, who, in a satirical description of saints and legends in his *Monarchie*, says,

Sanct *Eloy*, he doith slaitly stand,
Ane new hors-schoo intill his hand.

Again,

Sum makis offrande to Sanct *Eloye*,
That he thair hors may weill convoie.

The behaviour of the Prioress at table has been illustrated by Mr. Tyrwhitt, in copying the following circumstances from the *Romaunt de la Rose* :

Et bien se garde qu' elle ne moeille
Ses doys au brouet jusqu' ès jointes, &c.
Si sagement port sa bouchée,
Que sur son pied goutte n'en chée
De soupe, ne de saulse noire.—
Et doit si bien sa bouche terdre
Tant qu' el n'y laisse gresse aherdre
Au moins en la levre desseure.

I must not omit to notice this lady's rosary, to which was attached a broche of gold, whereon was written a crowned A, and under it, as a commentary on the emblem, *Amor vincit omnia*, Love conquereth all things. To this device and poesy there is some resemblance, as Mr. Ritson has also observed, in *The Squyr of Lowe Degree*, ver. 211, &c.

In the myddes of your sheld ther shal be set
 A ladyes head, with many a frete;
 Above the head wrytten shall be
 A reason for the love of ine;
 Both O and R shall be therein,
 With A and M it shall bigynne.

Our Prioress is represented, in the Prologue, as accompanied with a Nun and three Priests. This Nun relates the history, which is called, in the *Canterbury Tales*, the *Second Nonnes Tale*. There is accordingly, in the Manuscript, a very neat miniature of her in a dark habit with open sleeves; her wimple is nicely plaited; her hood or cowl is up, not hiding, however, her face; and her waist is girded.

The reality of the *three* accompanying Priests has been justly questioned by Mr. Tyrwhitt, whose argument is this. "As it appears evidently to have been the design of Chaucer to compose his company of individuals of different ranks, in order to produce a greater variety of distinct characters, we can hardly conceive that he would, in this single instance, introduce *three* of the same profession without any discriminating circumstances whatever; and in fact when the Nonnes Preest is called upon to tell his Tale, he is accosted by the Host in a manner which will not permit us to suppose that two others of the same denomination were present. This must be allowed to be a strong objection to the genuineness of that article of the *three* Preestes; but it is not the only one. All the other characters are particularly described, and

most of them very much at large, whereas the whole that is said of the *other Nonne* and the *three Preestes* is contained in these two lines at the end of the Prioress's character;

Another Nonne also with hire had she,
That was hire chapellein, and Preestes thre.

Where it is also observable that the single circumstance of description is false, for no nonne could be a chaplain. The chief duty of a chaplain was to say mass and to hear confession, neither of which offices could regularly be performed by a nonne or by any woman.

" It appears indeed that some abbesses did at one time attempt to hear the confessions of their nuns, and to exercise some other smaller parts of the clerical function; but this practice, I apprehend, was soon stopped by Gregory IX. who has forbidden it in the strongest terms, *Decretal.* l. v. tit. 38, c. x.; 'Nova quædam nostris sunt auribus intimata, quod Abbatissæ moniales proprias benedicunt; *ipsarum quoque confessiones in criminibus audiunt*, et legentes Evangelium præsumunt publice prædicare: cum igitur id absonum sit et pariter absurdum, Mandamus quatenus ne id de cætero fiat cunctis firmiter inhibere.' If these presumptuous abbesses had ventured to say mass his Holiness would doubtless have thundered still louder against them.

" It should seem, therefore, that we have sufficient ground to reject these two lines, or at least the second, as an interpolation, by which means we shall get rid of *two* of the Priests, and the detail of the characters will then agree with the gross number in the twenty fourth verse of the Prologue, Chaucer himself being included among the *nine and twenty*.

" My notion (I cannot call it opinion) of the matter is this, that the first of the above lines did really begin the character of the Nonne, which Chaucer had originally inserted in

this place, together with that of the Nonnes Preest, at as great length as the other characters, but they were both afterwards expunged either by himself, or (more probably) by those who published his work after his death, for reasons of nearly the same kind with those which occasioned the suppression of the latter part of *The Cokke's Tale*. I suspect our bard had been rather too gay in his description of these two religious persons. See a little concerning the Preest, *Cant. Tales*, ver. 15453—65.—If it should be thought improbable that an interpolator would insert any thing so absurd and contradictory to the Author's plan as the second line, I beg leave to suggest that it is still more improbable that such a line should have come from the Author himself; and further, I think I can promise, in the course of the *Canterbury Tales*, to point out several other undoubted interpolations, which are to the full as absurd as the subject of our present discussion."

THE MONK.

Of this character the pictured representation, in the Manuscript, agrees in many respects minutely with the poet's. His gown, with full sleeves, is black; and his hood is fastened beneath his chin, to which his hand is lifted, and thus hides what the poet describes as fastening the hood, "the curious pinne of wrought gold." His souple bootes are just visible; not sufficiently, however, to display the trimness in this article of apparel, with which a smart Abbot has been represented, according to Mr. Tyrwhitt, by an anonymous writer of the thirteenth century: "*Ocreas habebat in cruribus, quasi innatæ essent, sine plicâ porrectas.*" MS. Bodl. James. n. 6. p. 121.

The Monks of Chaucer's time are described as loving the sports of the field. Our Monk has accordingly his "greihoundes swift as foul of flight;" and hunting for the hare is

said to have been all his lust, and to which no sacrifice of expence was spared. In the Manuscript miniature he is attended by two hounds, whose collars are blue, fastened with gilded buckles. Mr. Tyrwhitt has remarked, that Knighton describes an Abbot of Leicester, who died in 1377, “*qui in venatione leporum inter omnes regni dominos famosissimus et nominatissimus habebatur.*” *Decem Scriptor.* p. 2631. He adds indeed, that the abbot was used to assert, what perhaps may have been partly true, “*se non delectasse in hujusmodi frivolis venationibus, nisi solum pro obsequiis dominis regni præstandis, et affabilitate eorum captandâ, et gratiâ in suis negotiis adipiscendâ.*” Mr. Warton enumerates other instances of the union, here justly satirized, of an hero of the chase with an ecclesiastick. Walter de Suffield, bishop of Norwich, bequeaths by will his pack of hounds to the king, in 1256. This was a common topick of satire. So again, in Chaucer’s Testament of Love, “gode houndes and many, to hunte after harte and hare,” are noticed among the principal distinctions of the ecclesiasticks. The archdeacon of Richmond, on his visitation, came to the Priory of Bridlington in Yorkshire, in 1216, with ninety-seven horses, *twenty-one dogs*, and three hawks. See Warton’s Hist. Eng. Poetry, i. 282.

The golden bells on the bridle and trappings of the Monk’s horse are nicely delineated in the Manuscript. Of this fashion, the custom was perhaps adopted by the clergy from the knights; among whom it was a particular point to have their bridles well hung with bells, and of which the neglect was considered as a mark of poverty and meanness. Arnaud of Marsan, an old troubaudour, lays great stress upon this article; in his Instructions to form a Knight: “Let his [the horse’s] breast be garnished with bells, well hung: Nothing is more proper to inspire confidence in a knight, and terrour in an enemy.” Vincent of Beauvais, Mr. Warton says, censures this kind of ornament in the Knights Templars:

“ They have bridles embroidered, or gilded, or adorned with silver; atque in pectoralibus campanulas infixas magnum emittentes sonitum, ad gloriam eorum et decorem.” *Hist.* l. xxx. c. 85. But Wickliffe, in his *Trialoge*, best illustrates Chaucer, where he inveighs against the priests for their “ fair hors, and jolly and gay sadeles, and bridles ringing by the way, &c.” Lewis’s *Life of Wickliffe*, p. 121. And Warton’s *Hist. Eng. Poet.* i. 164.

In the Manuscript, the face of our Monk is a little injured; but it has been well done, and still sufficiently exhibits “ a lord ful fat and in good point.” He wears a black hat.

The sleeves of his tunic are described by the poet as edged with the finest fur that could be procured; an ornament at that period most probably very expensive. But our Monk is evidently a man of the world rather than of the cloyster. One of Wolsey’s ordinances, Mr. Tyrwhitt has observed, for the reformation of the Augustinian Monks in 1519, is directed against the foppery here described: “ In manicis sub nullo modo furruris utantur aut pellibus, nisi prout eis permissum est in Statutis Benedictinis.” Dugdale, *Monast.* ii. 567.

THE FRERE.

The features of this sensual but merry character are well delineated in the Manuscript. Even the meaning of his eyes may be noticed. His dress is black, and both the cope and semi-cope or tippet are obvious; the latter of which the poet describes to be of “ double worsted,” as the cope of a friar in *Pierce Plowmans Crede* is, Sign. B. i. b; and the former seems well adapted to hold the knives and pins, intended by him as present for fair wives.

He is called a *limitour*; which Mr. Tyrwhitt defines, “ a fryer licensed to beg within a certain district.” Skinner

imagines that the *limitour* was a seller of indulgences, and that he received his denomination on account of his *limiting* or fixing the price for each sin. Junius considers the term as denoting a friar who discharged his office within certain limits or bounds. See Dr. Jamieson's Dict. Scottish Language, in V. *Limitour*. Dr. Jamieson observes, that, in the *Visions of Pierce Plowman*, the *limitour* appears indeed as a confessor, who, by virtue of episcopal letters, although he had no parochial charge, was authorised to hear confession and grant absolution within a certain district. Tyndale, in his *Obedyence of a Chrysten man*, (which passage I find Dr. Jamieson has also noted in his Appendix) gives a different view of the meaning of the word: "Howbeit suche maner sendynges are not worldly, as princes send theyr ambassadours, no nor as freres send theyr *lymyters* to gather theyr brotherhedes, whiche muste obeye whether they wyll or, wyll not." fol. 50. a.—The following illustration of the word has escaped all the etymologists: *Limitors*, "à proprias *limites* terris imponendo, et removentibus anathemata denunciando, dicti, ut verisimile est." See A Comment on the Miller's Tale and the Wife of Bath, 12mo. 1665. p. 152.

But, to pass from this etymological description of our Friar, let us consider what is said of his official labours. "So plesant was his *In Principio*," that he never failed obtaining the alms which he wanted. The phrase, says Mr. Tyrwhitt, is commonly explained to refer to the *beginning* of St. John's Gospel; but may also refer to the *beginning* of Genesis. In an old French romance, *l'histoire de trois Maries*, he adds, it seems to signify some passage in the conclusion of the Mass. Acad. des Inscript. tom. xiii. p. 521.

Moult aise fui quant *audio*

Le Prestre dire *In Principio*,

Car la Messe si est finée.

He was also of no small account at *Love-days*; a day appointed for the amicable settlement of differences being called a *Love-day*; in proof of which Mr. Tyrwhitt cites Bracton, l. v. fol. 369. “ Si antè judicium cāpiatur *Dies Amoris*,” and Rot. Parl. 13. H. 4. n. 13. “ Agayn the fourme of a *Love-day* taken bytween the same parties.” Mr. Tyrwhitt says, that the Glossary (to Urry’s Chaucer) calls these days improperly, *Meetings for pleasure and diversion*; that they were meetings for business; though it is probable that the business, when finished, was usually followed by a treat given to the arbitrators, &c. See the Parl. Roll already quoted. Mr. Tyrwhitt also cites, from the *Vision of Pierce Plowman*, part of the speech of Sloth, in the character of a Priest :

I can holde *Lovedayes*, and here a Reves rekēnyngē,
And in Cannon or in Decretals I cannot read a lyne.

I am surprised, that the following passage in the same poem should have escaped the notice of the learned critick. The author is inveighing against the luxury and diversions of the ecclesiasticks :

And now is Religion a rider, a romer by the streete,
A leader of *lovedayes*, and a loude beggar,
A pricker on a palfrey, &c.

I take our Friar to have been a *leader*, as termed in the preceding extract, or manager of these *lovedays*: There, says the poet, *he could mochel helpe*. Mr. Warton converts these *lovedayes*, by a pleasant misapprehension, into *levadiēs*, which he interprets *ladies*! Hist. Eng. Poet. i. 282.

In noticing the accomplishments of our Friar, Mr. Warton has detected two mistakes of preceding writers; the latter of which is more pleasant than his own. Of these the first is the explanation, in the Glossary to Urry’s Chaucer, of

this wanton and merry confessor “playing on a rote”; which is there said to mean, *by rote*; whereas a *rote* is a musical instrument. Mr. Warton cites, in proof, Lydgate, MSS. Fairfax, Bibl. Bodl. 16.

For ther was *rotys* of Almayne,
And eke of Arragon and Spayne.

And again, in the same manuscript :

Harpys, fitheles, and eke *rotys*,
Wel acording to ther notys.

Where *fitheles*, the critick adds, is *fiddles*, as in the Prologue to the Canterbury Tales, ver. 298. *Fiddles* indeed is the better reading of Mr. Tyrwhitt. Mr. Warton follows Urry's edition. Many examples of the musical sense of *rote* might be added. But I pass on to Mr. Warton's second remark, in consequence of his illustration of this word : “ I cannot help mentioning in this place a pleasant mistake of bishop Morgan, in his Translation of the New Testament into Welch, printed in 1567. He translates the *vials* of wrath, in the Revelations, by *crythan*, i. e. *crowds* or *fiddles*, Rev. 5. 8. The Greek is *φιάλας*. Now it is probable that the bishop translated only from the English, where he found *vials*, which he took for *viols*!”

THE MARCHANT.

Chaucer informs us, that this person was clothed “in *mottelee*,” that is, a motley-coloured garment. So the Sergeant of the Lawe is vested, ver. 330. This garment, in the Manuscript, is of a bright red colour, lined with blue, and figured with white and blue flowers. His tight and neat boots are not forgotten by the artist; and the wearer displays them (if I may use the words of Shakspeare) “very smooth,

like unto the sign of the leg." Nor must the notice of his spur and its enormous rowel be omitted; which, in the painting, exhibits the prototype of the ornament attached to the heels of many of our present fashionable riders.

The Flanders beaver hat is also represented in the painting. The Merchant looks as if in the prime of life; and his countenance bespeaks the man of business. His steed is on the gallop.

The expression in his wish, that "the sea were *kept*," or *guarded*, is thus illustrated by Mr. Tyrwhitt: The old subsidy of tonnage and poundage was given to the king "*pur la saufergarde et custodie del mer*," 12. Edw. 4. c. 3.

THE CLERK OF OXENFORDE.

Of this interesting person, whose poverty, delight in study, and inattention to worldly affairs, are eminently conspicuous, Chaucer relates no other circumstance respecting the dress, than that his "overest courtepy" or surcoat was thread-bare. In the Manuscript, his surcoat, with the hood, is of a dirty violet colour; his stockings are scarlet, and the saddle and bridle on his miserable horse are of the same colour. In his right hand he holds out a book, as if he was descanting on its value; and under his left arm he carries other books, bound in red and blue. "He looked hollow," says the poet; a circumstance which the painter has not overpassed.

Mr. Warton is of opinion, that Chaucer, in the character before us, glances at the inattention paid to literature, and the unprofitableness of philosophy. He explains the passage,

But all be that he was philosopre
Yet hadde he but litel gold in cofre,

in this manner; *Yet he could not find the philosopher's stone.* His conversation, Mr. Warton admits, was instructive; and he was no less willing to submit than to communicate his opinion to others. But the same elegant and learned critick has strained the poet's meaning in the following description:

Not a word spake he more than was nede,
And that was said in forme and reverence,
And short and quicke, and full of high sentence:

Mr. Warton, I say, here considers the Clerk of Oxenford so enslaved by his attention to logick, as to exhibit in his conversation much pedantick formality, and the usage of a precise and sententious style on all subjects. See Hist. Eng. Poet. i. 452. What the Clerk said *in forme and reverence*, however, has been asserted by Mr. Tyrwhitt to mean, *with propriety and modesty*; by whom also, *ful of high sentence* is apprehended to signify only *full of high or excellent sense*. Mr. Tyrwhitt, in this explanation, appealed to Mr. Warton's candour; at the same time acutely observing, that the credit of good letters is concerned that Chaucer should not be supposed to have made a pedantick formality, and a precise sententious style on all subjects, the characteristicks of a scholar.

THE SERGEANT OF THE LAWE.

Of this opulent and eminent person the poetical dress is very plain:

He rode but homely in a medlee cote
Girt with a seint of silk with barres smale.

The pictured representation, in the Manuscript, is more particular. He is there drawn in a scarlet habit, with open

sleeves, and with a white hood furred; the habit being faced with blue, with small bars or stripes of red. He wears the characteristick distinction of a Sergeant, which the poet however has not noticed, the coif. His stockings are scarlet. There is a great resemblance to this official habit, described in the Visions of Pierce Plowman:

— Shall no Sergeant for his service weare no *silk hode*,
Nor *pelure* on his cloke for pledynge at the barre.

Mr. Warton has observed, that the perpetual importance of this *Sergeant*, who by habit or by affectation has the faculty of appearing busy when he has nothing to do, is sketched with the spirit and conciseness of Horace.

The poet says that this lawyer had often been at the *Parvis*; a place, interpreted by Mr. Tyrwhitt, from Du Cange, “a portico before a church. See Du Cange in *Paradisus*. It appears from the *Rom. of the Rose*, in the Orig. ver. 12530, that books were commonly sold *au Parvis devant Notre Dame* at Paris. At London the *Parvis* was frequented by Serjeants at Law. See Fortescue *de Laud. leg. Ang.* c. li.; ‘Post meridiem curiæ non tenentur; sed placitantes tunc se divertunt ad *Pervisum* et alibi, consulentes cum *Servientibus ad Legem* et aliis consiliariis suis.’ There is a difference of opinion where the *Parvis* at London, to which the lawyers resorted, was situated; Somner supposes it to have been in Old-Palace-yard, before Westminster-hall, *Gloss. in Decem Script. V. Triforium*; but others, with more probability, think it was what Dugdale calls the *Pervyse of Pawles*. When the Serjeants had dined in any of the inns of court, St. Paul’s lay much more conveniently for an afternoon consultation than Westminster-hall.”

Mr. Warton, speaking of the supposition that *Parvis* is a contraction of *Paradise*, imagines the name to signify an *ambulatory*; many of our old religious houses having had a place

called *Paradise*. He adds, that in the year 1300, children were taught to read and sing in the *Parvis* of St. Martin's Church at Norwich. Hist. Eng. Poet. i. 453.

An extract from Waterhous's Commentary on Fortescue, to which I have already referred the reader, may serve as a curious illustration of the *etymology* of the word, which Mr. Warton and Mr. Tyrwhitt have not brought forward, though, however questionable, it deserves to be mentioned. The commentator having cited the words "*Sed Placitantes tunc se divertunt ad Pervisum, &c.*" thus proceeds. "This refers, not to the Pleaders repairing to the *Pervise-exercises* of Academique origen, the same in Law that those exercises in Oxford are, called *Pervisiæ* or *sittings general in the Scholes in the afternoon*, (which Mr. Selden says he understood first out of Mr. Wake's *Musæ regnantes*,) and to which not onely young Lawyers repaired to learn, but old Serjeants to teach and shew their cunning; I say, this clause turns us not to that *Pervise*, from whence the little place (whereof teaching of Schole was) in the lower part of the Church was called *Pervisium*; but this refers to the consultation that Clyents use to have with their Counsellours and Serjeants about their Pleadings, Bills, Demurrers, Rejoynders, special Verdicts, Orders; the reading over of which judiciously and with intentness is called *Pervisum*, or, as we say, *perusal of them*, that is, considering the legality of them, comparing them with originals, making briefs out of them, marshalling the evidence, and preparing for tryall in Court." p. 574.

Our Serjeant is said to have received "many fees and robes." The serjeants and all the officers of the superiour Courts of Law, Mr. Warton says, anciently received winter and summer robes from the king's wardrobe. He is likewise said to cite cases and decisions, "that from the time of king William were fallen;" for the illustration of which Mr. Warton refers to the very learned and ingenious Mr. Barrington's *Observations on the Ancient Statutes*. I may not omit,

that Mr. Warton admires the humour of Chaucer in making this lawyer introduce the language of his pleadings into common conversation, where, in the Canterbury Tales, he addresses the Hoste,

Hoste, quoth he, *de par dieux jeo assent*;

the affectation of talking French, though then general, being here appropriated and in character.

THE FRANKLEIN.

“The Frankelein,” says Mr. Strutt, “is here delineated as a true son of Epicurus: his dress, unfortunately, is not described; and we only learn, that he wore an *anelace* or *knife*, and a *gypser* or *purse of white silk*, hanging at his girdle.” See Habits of the people of Eng. ii. 279. The painting in the Manuscript supplies, in some degree, the deficiency lamented. He is there drawn in a surcoat of red, lined with blue, with bars or stripes of fringe or lace over it. His hair and beard are snow-white. He wears a small blue hat, turned up. His boots are black. His white silk purse is visible, but not his knife. His left hand is on his breast, as if he were relating some striking circumstance. In a word, the miniature presents him as a most respectable old gentleman.

Mr. Tyrwhitt, in my humble opinion, has not sufficiently illustrated the rank and character of the Frankelein. He says, that Fortescue, *de L. L. Ang.* c. 29, describes a *Franklain* to be a *Pater familias*—*magnis ditatus possessionibus*. He is classed with, but after, the *miles* and *armiger*, and is distinguished from the *libere tenentes* and *valecti*, though as it should seem the only real distinction between him and other freeholders consisted in the largeness of his estate. *Spel-*

man; in v. *Franklein*, quotes the following passage from Trivet's *Fr. Chronicle*, MS. *Bibl. R. S.* n. 56, "Thomas de Brotherton, filius Edwardi I. Mareschallus Angliæ, apres la mort de son pere espōsa la fille de un *Francheleyn* apelee Alice." The historian did not think it worth his while even to mention the name of the *Franklein*.

But let us attend to the very curious distinction made by Waterhous, in his *Commentary on Fortescue*; which indeed may explain other designations given by the poet to this respectable character. "*Pater familias*," says the commentator, "imports one *Qui sui juris est, nullique addictus mancipio*, called the Father of the Family; *Non quod familiam sed jus familiæ habet*, as the Lawyers say. This we in England anciently called the *Good Man*. And the old dames, in my memory, were wont to call their husbands, *my Good Man*. Later times, more gentitized, discard that name from all mouthes but those that are plebeian, and though it be enunciative of *Franklaynes*; that is, free liers, and owners of land; in which sense, *Swaine-Mote* is the name of the *Conventus liberè tenentium*, according to the old custom or law, *Swaine-motum ter in unno*; yet it is now not much set by; though, from this condition of them, there are many now grown into families, now called *Franklin*, who are men in the county of Middlesex and other parts *magnis ditati possessionibus*; which the text expresseth, to set out this *Paterfamilias* by. And this is an argument of much wealth. For therefore he, that is the *Pater familias* here, is counted *ditatus*, because he has *possessiones*, not like those *Ascriptitii*, which were a sort of husbandmen that bound themselves by indenture to till the ground, promising not to depart till their manumission; nor as possessors of the one onely farm or mansion they live in, but [of] many farmes and portions of lands [which] they demise to others, and those not only in their own county wherein they live and in which they are members, but in other shires: and not onely Copy-hold, which is a badge of villenage, but

Freeholds; yea, and those not onely Tenancies, but even capitall Messuages, and chiefe Mannors; by reason whereof they are drawn sometimes to beare offices in forraign Countie upon extraordinary occasion; and have opportunity to place their children apart, when their age and their parents' pleasure is they should marry, or be bestowed in a course of life to live upon what, by their fatherly gift, is become their own: And as many possessions in number, so large in their extent, noble in their royalty, and rich in their revenue. For of this race of men, who were and are but plain *Good Man*, and *John*, and *Thomas*, many in Kent and Middlesex especially, besides *sparsim* in every severall County, have been men of Knights' estate, who could dispend many hundreds a year, and yet put up to raise daughters' portions. Yea, so ambitious are many of them to be *Gentlemen*, that they by plentiful living obtaine the courtesie of being called *Master*, and written *Gentlemen*; and their posterities by being bred to Learning and Law, either in Universities or Inns of Chancery and Court, turn perfect sparks and listed gallants, companions to Knights and Esquires, and often adopted into those orders. And from this sourse, which is no ignoble one, have risen many of the now flourishing Gentry." p. 388.

The words, in the preceding extract, "*by reason whereof they are drawn sometimes to beare offices in FORRAIGN COUNTIES upon extruordinary occasion*," may be considered, in some degree, as explanatory of the character, assigned by the poet to the Frankelein, of a *Countour*; a word, as Mr. Tyrwhitt has observed, which has been changed in Urry's edition of Chaucer, upon what authority we are yet to learn, into *Coroner*; which Mr. Warton, however, has adopted, and illustrated, in calling it "an office anciently executed by gentlemen of the greatest respect and property." Hist. Eng. Poet. i. 438. Yet *Countour*, the genuine reading of the

manuscripts, seems unacceptable to Mr. Tyrwhitt. "It is not easy," he alleges, "to say what office is meant. I have a notion that the foreman of the inquest in the Hundred-court was called a *Countour*; but the law-glossaries do not take notice of any such sense of the word, and I cannot at present produce any thing stronger in support of it than the following passage of Robert of Gloucester, p. 538; speaking of an Hundred-court summoned by the Constable of Gloucester Castle, he says, that——

He hald this Hundred mid great-folk and honour,
And Adam of Arderne was is [his] chef *Countour*.

Though this may possibly mean that Adam acted as accountant or steward of the court."

The rank of the Franklein *at the Sessions of the Peace*, is also minutely examined by the same critick, in this remark. "The justices, by the stat. 34 Ed. III. c. 1, were to be in each county, 'un Seigneur et ovesque lui trois ou quatre des meultz vauex du countee, ensemblement ove ascuns sages de la ley.' A wealthy franklein might perhaps be commissioned under this description; but I know not how he could be a knight of the shire, as they by 46 Edw. III. were to be *Chivalers et Serjantz des meulx vauex du pais*; unless we suppose either that the rank of Serjant (Esquire) was as undefined as it is now, or that his office of Justice made him an Esquire within the meaning of the *a ct.*"

The luxurious hospitality of the Franklein has occasioned the poet to bestow on him the title of saint Julian; a saint, as Mr. Tyrwhitt has observed, distinguished for providing his votaries with good lodgings and accommodation of all sorts. Simon the leper, at whose house our Saviour lodged in Bethany, is called, says Mr. Warton, in the *Legends*, *Julian the good herborow*, and bishop of Bethphage. In the title of

his Legend, MS. Bodl. 1596. fol. 4. St. Julian, Mr. Tyrwhitt adds, is called "*the gode herbejour* ; the Legend ending thus :

Therefore yet to this day thei that over lond wende,
Hei biddeth Seint Julian anon that gode herberw he
hem sende,
And Seint Julianes Pater noster ofte seggeth also,
For his fader soule and his moderes, that he hem bring
therto.

Mr. Tyrwhitt refers to the pleasant Tale of Boccacio in the Decameron, (Day 2. Nov. 2.) as an illustration of the virtue of Julian's Pater-noster.

The precise import of *Vavasour*, by which name the Frankelein is also designated, is often, says Mr. Tyrwhitt, as obscure as its original. See Du Cange in V. And Lacombe, Dict. du vieux Lang. Fr. in V. Mr. Tyrwhitt considers the word here as meaning the whole class of middling Landholders.

I will not dismiss the Frankelein without Mr. Warton's happy observation, that "his impatience if his sauces were not sufficiently poignant, and every article of his dinner in due form and readiness, is touched with the hand of Pope or Boileau."

THE COKE.

This person has been deemed unworthy even of mention in Mr. Strutt's description of English habits. The poet indeed gives us no account of his dress. The painter, in the manuscript, has given some delineation of this domestick character. He wears a red doublet, and an apron; in one hand he holds a small deep dish or porrenger, in the other a large three-pronged fork. Nor has the painter forgotten to represent the *mormal*, or

gangrene, *on his shin*; a circumstance, as Mr. Tyrwhitt has observed, by which Jonson, in his *Sad Shepherd*, has also described a Cook.

Of the coquinary skill, and the critical knowledge of London ale, by which this character is distinguished, some descriptive circumstances may be entertaining. Mr. Tyrwhitt professes himself unable to explain what kind of ingredient the *poudre marchant* was, which the Cook knew so ably to employ. "Colgrave," he says, "mentions a *pouldre blanche* and a *pouldre de duc*, which seem both to have been used in Cookery." In the Preface to the *Forme of Cury*, published by Mr. Pegge in 1780, some explanation occurs in the remark on *powder fort*, which is there considered as "a mixture of the warmer spices, pepper, ginger, &c. pulverised; and which, if you will suppose it to be kept ready prepared by the vender, may be the *powder marchant*, found joined [in the ancient *Forme*] in two places with *powder-douce*. This, Speght says, is what gingerbread is made of; but Skinner disproves this explanation, yet, says Mr. Urry, gives none of his own." The *powder-douce* is thought to have been the powder of *galingale*. See the Glossary in V. *Galingale*. In our ancient Cookery the *mortar* is said to have been in great request; some messes being actually denominated from it, as *mortrews*, which Chaucer's Cook could make. See the *Forme of Cury*, ut *suprà*. Mr. Tyrwhitt cites, from Lord Bacon's Natural History, "a *mortress* made with the brown of capons *stamped* and strained;" which he considers as a rich broth, or soupe, in the preparation of which the flesh was stamped, or beat, in a *mortar*; whence is probably derived its name, *unc mortreuse*; though he cannot assert that he ever met with the *French* word.

Whether the *London ale* was a different sort of ale from that sold in the provinces, or only better made, Mr. Tyrwhitt is not able to say: but he shews that it was in request above a century after Chaucer. In the account of the feast

of Archbishop Warham in 1504, are the following articles:
Lel. Collect. App. P. ii. p. 30.

De cervisia Londini iiii. dol.—vi li.

De cervisia; Cant. vi. dol. prec. dol. xxv s.

De cervisia Ang. Bere xx. dol. prec. dol. xxiii s. iv d.

So that London ale, Mr. Tyrwhitt observes, was higher than Kentish by 5s. a barrel. The potency of the *ale of Southwerk*, which Chaucer also celebrates, has however escaped the notice of the learned critick. Of this the Poet's *Miller* was as fond, as his *Cook* was of the London. And, in the Prologue to his Tale, he accordingly says, (ver. 3141. edit. Tyrwhitt,)

————— if that I mispeke or say,

Wite it the *ale of Southwerk*, I you pray.

This ale, indeed, was once in proverbial renown. “Like a true ale-stake,” says an old commentator on Chaucer, “he [the *Miller*] tels you where the best ale is; and this was made good long ago, as may appear by that overworn Proverb,

The nappy strong *Ale of Southwirke*.

Keeps many a gossip fra the kirke.”

See A Comment upon the *Miller's Tale* and the *Wife of Bath*, 12mo. Lond. 1665. p. 3.

THE SHIPMAN.

In the Manuscript, this Pilgrim is painted in a gown of dark colour, reaching to his knees; having his dagger under his arm, suspended by a lace. His *hewe* is truly represented

al broun. He wears a furred cap, of a dark or dirty crimson colour.

THE DOCTOUR OF PHISICKE.

This Pilgrim, according to the Poet's description, was habited in garments of purple and light blue. In the Manuscript, his surcoat is of bright purple, and his hood (which reaches over his head and low over his shoulders) of blue, deeply furred with white; in which kind of ornamented dress a Physician is described in the *Visions of Pierce Plowman*. The miniature represents him also pondering, as it were, on the contents of a large phial. His stockings are of the same colour as his surcoat.

The practices of this physician in regard to *magike naturel* are illustrated by the poet, as Mr. Tyrwhitt has observed, in his *House of Fame*, B. iii. 175.

And clerkes eke, which conne wel
 All this *magyke naturel*,
 That craftely do her ententes
 To maken in *certayne ascendentes*
 Ymages, lo! through which *magyke*
 To maken a man ben hole or seke.

The character of this Pilgrim, Mr. Warton has remarked, preserves to us the state of medical knowledge, and the course of medical erudition then in fashion. See Hist. Eng. Poet. i. 439. Mr. Tyrwhitt refers those who are curious to know more of the books which composed our Physician's library, to the Account of Authors, &c. in Urry's edition of Chaucer, Fabric. Bibl. Med. Æt., and the Elench. Medicor. Vet. apud eund. Bibl. Gr. tom. xiii. I may refer them also to the very interesting and abundant information on this subject in Warton's History of English Poetry, vol. i. p. 439—444.

Chaucer, he observes, having mentioned the books of the Physician, could not forbear to add a stroke of satire so naturally introduced:

His studie was but litel in the *Bible*.

Mr. Tyrwhitt observes that the names of *Hippocras* and *Galien*, which occur in the description of this character, were used even by the Latin writers of the middle ages for Hippocrates and Galen; and he cites accordingly, from Dugdale's *Monasticon*, tom. 1. p. 184.

Magnus eram medicus, *Hypocras* sum nomine dictus:

Alter et egregius vocitatus eram *Galienus*.

THE WIF OF BATHE.

This fair but not bashful Pilgrim, whose occupations and turn of mind are finely delineated by the poet, appears in the Manuscript with a very winning countenance. She is there drawn in a blue outer garment of the petticoat kind, and in a surcoat of red, with a golden girdle. The former of these garments is bound round her hips, and reaches over her feet. One of her spurs is visible. The stirrup of her saddle is gilded. She holds in her hand a whip. She wears a wimple, not unlike what has been called in modern times a mob-cap; and over it a broad black hat (not indeed *unlike a buckler*) with strings. She rides astride, unlike the Prioress and Nun.

Her art of *clothmaking* may be illustrated, as Mr. Warton has shewn, by observing that she lived in the neighbourhood of Bath; a country famous for clothing to this day. It was thought no disgrace, says Mr. Strutt, for a lady of quality to be a good housewife, and to superintend the making of such cloth as was necessary for the family; and, in many instances,

an additional quantity for the purposes of charity. He accordingly cites the Wif of Bathe's accomplishment in the art of making fine cloth. See *Habits of the People of England*; ii. 191.

The poet represents this jolly dame as having had husbands *at the church-door* five. Perhaps the ceremony here mentioned may not be obvious to every reader. Mr. Warton observes, that, *at the southern entrance* of Norwich cathedral, a representation of the *espousals*, or sacrament of marriage, is carved in stone; for *here* the hands of the couple were joined by the priest, and great part of the service performed: *here* also the bride was endowed with what was called *Deus ad ostium ecclesiæ*. See *Hist. Eng. Poet.* i. 437.—Hearne, in his Appendix to the *History of Glastonbury*, published the form of matrimony, as celebrated at the church-door, from a Missal *secundum usum Hereford* in his possession, to which Mr. Warton refers the reader. But this custom, as Mr. Gough has also observed, was not peculiar to Hereford; witness the Missals in *usum Sarum*, 1503, 1526. See *British Topography*, i. 412. The custom was, that the parties did not enter the church till that part of the office, where the minister now goes up to the altar and repeats the psalm.

THE PERSONE.

The surcoat and hood of this amiable and venerable Pilgrim are, in the Manuscript, of scarlet; such being the habit of a ministering priest in England, until the time of queen Elizabeth. In his countenance there is much meekness: His hands are crossed upon his breast; and round his waist is apparently a girdle of beads.

In describing the sanctity, simplicity, sincerity, patience, industry, courage, and conscientious impartiality, of this excellent parish-priest, Chaucer, Mr. Warton observes, has

shewn his good sense and good heart. Dryden, in his imitation of the character, is said to have applied it to bishop Ken. See Hist. Eng. Poet. i. 448. I am led to think that Goldsmith had also cast his eye on Chaucer's engaging description, and that he accordingly transferred a trait or two of the clerical character in its brightest view to the Ecclesiastick in his *Deserted Village*.

THE MILLER.

This Pilgrim is represented in the Manuscript, as he is by the poet, in a white coat with a blue hood. The miniature aptly shews him also as a "stout chorle." He is drawn playing on a bag-pipe. His head is uncovered. He wears a sword and buckler by his side.

The poet describes him as winning the ram, the usual prize at wrestling-matches; which Mr. Tyrwhitt proves by a reference to M. Paris's mention of such a contest at Westminster in 1222, at which the prize was a ram. A very curious description of this pilgrim as a *goliardeis*, has been thus given by the same critick. *Un Goliardois*, Fr. *Goliardus*, or *Goliardensis*, Lat. This jovial sect seems to have been so called from Goliath, the real or assumed name of a man of wit toward the end of the 12th century, who wrote the *Apocalypsis Goliæ* and other pieces in burlesque Latin rhymes, some of which have been falsely attributed to Walter Map. See *Tanner's Bibl. Brit.* in V. *Goliath*, and *Du Cange* in V. *Goliardus*. There is a poem by one of this sect in MS. Bod. 3869, James, 32, which is entitled *Dicta cujusdam Goliardi Anglici*, and begins thus:

Omnibus in Gallia, Anglus Goliardus,
Obediens et humilis, frater non bastardus,

Goliæ discipulus, dolens quod tam tardus,
Mandat salutem fratribus, nomine Richardus.

The last stanza is this :

Summa salus omnium, filius Mariæ,
Pascat, potet, vestiat pueros Goliæ,
Et conservet socios sanctæ confrariæ
Ad dies usque ultimos Enoch et Elyæ.

In several authors of the 13th century, quoted by Du Cange, the *Goliardi* are classed with the *joculatores et buffones*. But see the Glossary subjoined to this volume.

What Mr. Tyrwhitt proposes in explanation of the Miller's *thumb of gold*, cannot perhaps be admitted without hesitation. If the allusion, he says, be, as is most probable, to the old proverb, *Every honest Miller has a thumb of gold*, this passage may mean, that our Miller, notwithstanding his thefts, was an *honest Miller*, that is, as honest as his brethren.

I will not overpass the *beard* of our Miller, which Chaucer says was *broad as a spade*. This decoration of the chin continued to be in high estimation, nearly two centuries after Chaucer; for thus, in Lyllie's *Midas*, published in 1592, Motto says to Dello, "I instructe thee in the phrases of our eloquent occupation, as, How, sir, will you be trimmed? Will your have your *beard like a spade* or a bodkin? a pent-house on your upper-lip, &c." A. 3. S. 2.

THE MANCIPLE.

Of this respectable Pilgrim the dress and appearance, in the Manuscript, are as follow. He wears a surcoat of light blue, with open sleeves, lined with light brown. His beard is forked. His little cap is of light brown. At his girdle de-

pend, from a white sash, his gipcerie or purse, of a brown colour also. In his right hand he holds up a small bottle.

THE REVE.

The Reve is drawn, in the Manuscript, very expressively as a thin cholerick man. He appears to have been closely shaved; his hair is rounded at the ears, and docked at the top like a priest's. His garment is blue, with a hood of scarlet over it. His stockings also are scarlet. His sword is of an enormous size.

The whole of this character, as Mr. Warton has observed, is happily pictured by the poet. "He was an officer of much greater trust and authority during the feudal authority than at present. His attention to the care and custody of the manors, the produce of which was then kept in hand for furnishing his lord's table, perpetually employs his time, preys upon his thoughts, and makes him lean and cholerick. He is the terrour of bailiffs and hinds; and is remarkable for his circumspection, vigilance, and subtlety. He is never in arrears, and no auditor is able to over-reach or detect him in his accounts; yet he makes more commodious purchases for himself than for his master, without forfeiting the good-will or bounty of the latter. Amidst these strokes of satire, Chaucer's genius for descriptive painting breaks forth in the simple and beautiful description of the Reve's rural habitation, ver. 608." See Hist. Eng. Poet. i, 451.

The poet adds, that this Pilgrim in his youth had learned a good mystery or trade;

He was a well good wright, a *carpentere*:

Unlike the *carpenter* of Oseney Abbey, however, whom Chaucer elsewhere has delineated with inimitable force and

humour. I take this opportunity of illustrating a designation of the latter *carpenter*, as Mr. Tyrwhitt doubts the authority of the glossarial application. See *The Miller's Tale*, ver. 3187.

Whilom ther was dwelling in Oxenforde
A riche *gnof*, that gestes held to borde,
And of his craft he was a carpenter.

Mr. Tyrwhitt gives no other illustration of the unusual word *gnof* than the following: "Gnoffe, an *old cuff*, a *miser*. Gloss. Urr. I know not upon what authority."—Authority, however, is not wanting. See *A Comment upon the Miller's Tale and the Wife of Bath*, 12mo. Lond. 1665. p. 8. "A rich *gnofe*; a rich grub, or miserable caitiff, as I render it; which interpretation, to be proper and significant, I gather by the sence of that antient metre:

The caitiff *gnof* sed to his crue,
My meney is many, my incomes but few.

This, as I conceive, explains the author's meaning; which seems no less seconded by that antient English bard:

That *gnof*, that grub, of pesants blude,
Had store of goud, yet did no gude."

THE SOMPNOUR.

This summoner of offenders against the canons into the archdeacon's court, is very minutely represented, as to his habit and appearance, in the Manuscript. He wears a jacket or surcoat of blue, and pantaloons of scarlet. He has a large garland upon his head, and by his side the *buckler* made ap-

parently of a *cake*, under which is his sword. In his hand he holds a letter or summons, sealed. His *fire-red* face is very conspicuous; and the painter indeed has well expressed, what the poet has given to this Sompnour, a visage fit to frighten children!

The Sompnour, Mr. Warton observes, "is humourously drawn as counteracting his profession by his example: he is libidinous and voluptuous, and his rosy countenance belies his occupation. This is an indirect satire on the ecclesiastical proceedings of those times."—Piers the Plowman had before noticed this characteristick looseness of the Sompnour; reprehending particularly, in his indignant remarks on those connected with the Church, "*somoners and their lemmans*," Pass. 14. The name, it may here be observed, was afterwards written *summoner*; and is thus employed by Shakspeare in K. Lear with an allusion to the office of the old *sompnour*. Milton writes it *sumner*; pronouncing at the same time the whole race of these persons, and of *apparitors*, (the word, which, by the way, has been adopted in modern times for *sompnours*,) to be "*a hell-pestering rabble*." See his *Animadversions upon the Remonstrants Defence*, &c.

His affectation of Latin terms, which he had picked up from the decrees and pleadings of the Court, must have formed, Mr. Warton says, a character highly ridiculous. Compare verses 640—645. Of the *Questio quid juris*, which he was wont to utter, Mr. Tyrwhitt's explanation is; "That this kind of question occurs frequently in Ralph de Hengham. After having stated a case, he adds; *Quid juris?* and then proceeds to give the answer to it. See Heng. Mag. c. xi. *Esto autem quod reus nullo modo venerit ad hunc diem. Quid juris?* &c. See also c. xii."

He was a gentil *harlot*, Chaucer says; the name *harlot* being anciently given to men as well as women. See Francis Thynne's remark in this volume, p. 79, and also the Glossary. He had *in danger* the young girls (who Mr. Tyrwhitt

says may be of either sex, *girl* being formerly an appellation common to both,) of the diocese; that is, according to Mr. Tyrwhitt's explanation, within the reach or controul of his office; as in Hist. Abbat. Pipwell, apud Monast. Angl. tom. i. p. 815. "Nec audebant Abbates eidem resistere, quia aut pro denariis aut pro bladis semper fuerunt Abbates in *dangerio* dicti Officialis."—Du Cange cites this example in V. *Dangerium*, where the reader may see other illustrations.

THE PARDONERE.

This Pilgrim, Mr. Warton observes, is with great propriety made the friend and companion of the preceding. He is just arrived from the Pope, with abundance of "pardons from Rome al hote;" having in his wallet, among other relicks, the Virgin Mary's veil, and part of the sail of St. Peter's ship. My learned friend, George Chalmers, Esq. has, in his excellent edition of Sir David Lyndsay's Poems, noticed a collection of ludicrous relicks, deserving comparison with these of the Pardonere, in the Satyre of the three Estaitis, vol. ii. p. 15. The Pardonere, the same critick has observed, was a frequent character in the old Moralities; as in Heywood's Four P's; viz. the Palmer, the *Pardoner*, the Poticary, and the Pedlar. The *Pardoners*, Mr. Chalmers adds, "were well known characters, at the epoch of the Reformation, who retailed the Pope's indulgences, for profit, in every Christian country. Chaucer exposed them to ridicule in England. Luther raised the indignation of Germany against them. And Lyndsay tried to make the *Pardoner* contemptible in Scotland."

Of these persons the impositions on the credulity of the people were so notorious, as to occasion the check of authority by the decrees of several Councils, and by parliamentary determination. See Du Cange in VV. *Quastiarum* and *Quas-*

tionarius; under which general names, Mr. Tyrwhitt remarks, the *venders of indulgences* are included. See also Stat. 22. H. 8. c. 12. By which, all *Proctors* and *Pardoners* going about in any country, without sufficient authority, are to be treated as vagabonds.

Mr. Tyrwhitt can hardly think that Chaucer meant to bring his Pardoner from *Roncevaux* in *Navarre*, and yet cannot find, he says, any place of that name in England. An Hospital *Beatæ Mariæ de Rouncyvalle* in *Charing, London*, is mentioned in the Monast. tom. ii. p. 443; and there was a *Ruinceval-Hall* in *Oxford*; Stevens, vol. ii. p. 262. Whence Mr. Tyrwhitt concludes, that perhaps it was the name of some Fraternity.—The Hospital or Chapel of St. Mary *Rounceval*, in the Parish of St. Martin in the Fields, was undoubtedly a Cell to the Priory of *Roncevaux* in *Navarre*; and was endowed with lands. It was suppressed, among other Alien Priories, by K. Henry the fifth; and was re-edified by K. Edward the fourth, in the fifteenth year of his reign, when a Fraternity was founded, according to Stow; who observes (in his Survey of London) that the same had been suppressed and turned into tenements. See Newcourt's Diocese of London, vol. i. p. 693. See also Tanner's Notitia Monastica, Middlesex, sub *Rouncivall*.

However lightly the character of the Pardoner may be estimated, I must not omit to remark, that the Tale, which the Poet occasions him to recite, is extremely interesting in its dramattick and moral effect. Nor may I decline defending this Pilgrim from a charge, hastily made, of misquoting in his Tale the commandments; the *third* for the *second*. See The Canterbury Tales of Chaucer, completed in a modern Version, by the Rev. W. Lipscombe, vol. iii. p. 166. The words of Chaucer's reciter are these :

Behold and see, that in the firste table
Of highe Goddes hestes honourable,

How that the *second* best of him is this,
Take not my name in idel or amis.

To an elegant and correct modernization of this passage, and indeed the whole of Mr. Lipscombe's version may be pronounced as almost uniformly correct and elegant, this note is subjoined. "I cannot omit remarking the keenness of Chaucer's satire, who, in drawing the picture of an ignorant and unprincipled priest, makes him misquote the commandments; the third for the second."

This is not the fact. Chaucer levelled no satire here against his Pardoner. Those Papistical times, as well as later, countenanced, without shame, the omission, in the decalogue of *our* second commandment; and, in the decalogue thus mutilated, the second precept is, *Thou shalt not take the Lord's name in vain*, &c. The number of the commandments, however, was preserved by a *division of the tenth*. I will give a proof of the *division*, and also a strange statement of the *second commandment*, as they occur in a metrical Manuscript, which I consider nearly coeval with Chaucer's writings. Bibl. Monast. Fletewod. p. 203.

In hevene schal dwelle all crysten men
 That knowe and kepe goddes byddings ten.
 I. Thou schalt love god wth herte entere,
 Wth al thi soule and al thi might;
 Other god in no manere,
 Thou schalt no have by day nor nyght.
 II. Thi goddes name and bautte,
 Thou schalt not take for wel nor wo;
 Dismembre hym not yat on rodetre
 ffor ye was mad boyth blak and blo.
 III. Thi holy dayes kepe weel also, &c.

This is the division of the tenth commandment :

IX. Thi neghbores wyf yu not desyre,
Nor womman non thurgh synne coveyte,
But as holykirke wolde it were,
Right so thi purpos loke yu sette.
X. Hous nor lond nor other thyng,
Thou schalt not covette wrongfully,
But kepe weel ay goddes bidding,
And cristen feith love stedfastely.

It remains that I should describe the dress and appearance of our Pardoner in the Manuscript. His long yellow hair is spread, in parted locks, upon his shoulders. His surcoat is scarlet trimmed with white. His cap is also scarlet, with the vernicle obvious in the front. His stockings are blue. In his hand he carries the *crois of laton*, coloured at the points, yellow, red, and blue. His precious wallet rests on his horse's breast, depending from the neck by white strings.

THE HOST.

Of this facetious person there is no picture in the Manuscript, for the reason already given. See p. 231. Yet among the rest, no character perhaps can be pronounced more conspicuous than this Master of the Tabarde, where the Pilgrims are assembled. "He has much good sense," says Mr. Warton, "and discovers great talents for managing and regulating a large company; and to him we are indebted for the happy proposal of obliging every Pilgrim to tell a story during their journey to Canterbury. His interpositions between the Tales are very useful and enlivening; and he is something like the Chorus on the Grecian stage. He is of great service in encouraging each person to begin his part, in

conducting the scheme with spirit, in making proper observations on the merit or tendency of the several stories, in settling such disputes [as] must naturally arise in the course of such an entertainment, and in connecting all the narratives into one continued system. His love of good cheer, experience in marshalling guests, address, authoritative deportment, and facetious disposition, are thus expressively displayed by Chaucer.

Gret chere made our Hoste us everich on,
 And to the souper sette he us anon:
 And served us with vitaille of the beste.
 Strong was the win, and wel to drinke us leste.
 A semely man our Hoste was with alle
 For to han ben a marshall in an halle.
 A large man he was with eyen stepe,
 A fairer burgeis is ther non in Chepe:
 Bold of his speche, and wyse and wel ytaught,
 And of manhood him lacked righte naught.
 Eke thereto was he right a mery man, &c.”—

Of the agreement which the Pilgrims entered into, at the suggestion of our Host, with respect to the number of Tales that each person was to tell, this is Mr. Tyrwhitt's illustration; after observing, that the Host's proposal stands thus, with very little variation in all the Manuscripts:

This is the point, to speke it plat and plain,
 That eche of you, to shorten with youre way,
 In this viage shall tellen tales tway,
 To Canterbury ward, I mene it so;
 And homeward he shall tellen other two—

“From this passage we should certainly conclude, that each of them was to tell *two tales* in their journey to Canterbury,

and *two more* in the journey homeward: but all the other passages in which mention is made of this agreement, would rather lead us to believe, that they were to tell only *one tale* in each journey; and the Prologue to the Parson's Tale strongly confirms this latter supposition. The Host there says,

—— Now lacketh us no tales mo than on——

and, calling upon the Parson to tell this one tale which was wanting, he says to him,

—— ne breke thou not our play,

For every man, save thou, hath told his tale.

The Parson therefore had not told any tale before, and only one tale was expected from him (and consequently from each of the others) upon that journey. It is true, that a very slight alteration of the passage first cited would reconcile that too to this hypothesis. If it were written,

That eche of you, to shorten with youre way,

In this viage shall tellen tales tway;

To Canterbury ward, I mene it, o,

And homeward he shall tell another to——

the original proposition of the Host would perfectly agree with what appears to have been the subsequent practice. However, I cannot venture to propose such an alteration of the text, in opposition to so many manuscripts, some of them of the best note; and therefore the reader, if he is so pleased, may consider this as one of those inconsistencies, which prove too plainly that the author had not finished his work." *Introduct. Disc. to the Canterb. Tales, § vii.*

We must not however forget, that Chaucer himself tells

two tales. And though, in the Prologue, twenty-nine Pilgrims are expressly said to be the number of the company, the characters described are more. See Thynne's remark in this volume, p. 14.

The CHANON'S YEMAN has obtained no place among the Characters in the Prologue, yet he *recites a Tale*. Accordingly a representation of his dress is found in the Manuscript. He there appears in a green vest, with brown pantaloons, and short or quarter boots. His head-dress is also brown. Affixed to his girdle, behind him, is a wallet of no mean size.

Among the Tales which remain, says Mr. Warton, there are none of the PRIORESSES CHAPLAINS, the HABERDASHER, CARPENTER, WEBBE, DYER, TAPISER, and HOSTE. Mr. Warton certainly forgot the NONNES PREEST'S Tale; for, however objectionable the number of *three* Priests or Chaplains attendant on the Prioress has been thought, (see p. 235.) the Character, designated by the poet as the NONNES PREEST, may fairly be considered as *one* of the Prioress's train. In the Manuscript he appears vested in a surcoat of brownish purple, with a blue hood or tippet. He wears a small red cap, with a knot or tassel at the top. Either his garment is delicately furred at the neck and wrists, or his fine linen is there apparent. The trappings of his horse are coloured blue.

The PLOWMAN, we know, occurs among the *Characters* in the Prologue; but the *Tale*, which has been given to him in some editions of Chaucer's poetry, is certainly not authentic. It is wanting in the best Manuscripts. And Mr. Tyrwhitt has justly rejected it.

The HABERDASHER, CARPENTER, WEBBE, DYER, and TAPISER, are represented by the poet "in one livery of a solemn and great fraternity," and with such other distinctions as bespeak the wealth and the importance of London citizens.

CHAUCER himself appears in the manuscript at the opening of Melibeus's Tale, in a vest or gipon of very dark violet, nearly black. His bonnet is of the same colour. His anelace is gilt. His boots are black. And the trappings of his pony are partially gilt. The frontispiece to this book is a fac-simile of the miniature.

We have now assembled the whole party. The circumstances of their setting out are next to be considered. These, Mr. Tyrwhitt has observed, "are related succinctly and naturally; and the contrivance of appointing the Knight *by lot* to tell the first tale, is a happy one, as it affords the author the opportunity of giving his work a splendid opening, and at the same time does not infringe that apparent equality, upon which the freedom of discourse and consequently the ease and good humour of every society so entirely depend. The general satisfaction, which this appointment is said to give to the company, puts us in mind of a similar gratification to the secret wishes of the Grecian army, when the lot of fighting with Hector falls to Ajax; though there is not the least probability that Chaucer had ever read the Iliad, even in a translation." *Introduct. Disc. ut supr. § viii.* The ceremony of *drawing cutte* occurs also in the Canterbury Tales, and Mr. Tyrwhitt says that Froissart calls it *tirer à la longue paille*, V. i. c. 294.

In illustrating the diversions of our ancestors, Mr. Warton has stated, "that when a company was assembled, if a jugler or minstrel were not present, it was their custom to entertain themselves by relating or hearing a series of adventures. Thus the general plan of the Canterbury Tales, which at first sight seems to be merely an ingenious invention of the poet to serve a particular occasion, is in great measure founded on a fashion of ancient life. And Chaucer, in supposing each of the Pilgrims to tell a tale as they are travelling to Becket's shrine, only makes them adopt a mode of amusement which was common to the conversations of his age. I

do not deny, that Chaucer has shewn his address in the use and application of this practice." Dissert. on the Gesta Rom. Hist. Eng. Poet. iii. lxiv.—Mr. Warton's reasoning is ingenious; but I suppose that Chaucer knew the practice observed in *pilgrimages*, so sarcastically noticed by his poetical predecessor in *Pierce Plowman's Visions*:

Pilgrimes and palmers plyght hem togyther
 For to seke S. James and sayntes at Rome:
 They went forth theyr way *wyth many wyse tales*,
 And had leve to *lye* all hyr lyfe after, &c.

Or Chaucer might allude to another custom, not noticed by Mr. Warton or Mr. Tyrwhitt. The itinerant poets of the twelfth and two following centuries, who carried about the learning and amusements of the times, defrayed the expences of their supper and lodgings by a Tale in verse. These were not the *jougleurs*, the attendants upon the troubadours of Provence; but the poets, and inhabitants of the northern parts of France; whose customs and tales were consequently more likely to be communicated to the southern parts of England. These Tales were recited in verse, as the following quotation will shew. See *Fabliaux et Contes des Poètes François des xi, xii, xiii, xiv, et xv Siecles*, publ. par Barbazan, nouv. edit. par Meon, vol. iii. Pref. p. ix, et p. 196.

A cest mot fenist cis fabliaus,
 Que nous avons en rime mis
 Pour conter devant noz amis.

Which words, in the opinion of a learned friend, imply that the Tales were generally made in prose by the *fabler*, and put into verse by the *relater*; at least, that these were sometimes distinct persons. Hence, my friend observes, as these stories were related in verse, there is another propriety to be noticed

in Chaucer's making all his characters speak in verse, except the Parson; to enhance the gravity of whose character, a Tale in prose might be thought more suitable. Chaucer's own relation, I must add, of the Tale of Melibeus, is in prose; though Mr. Thomas, in his manuscript notes upon Chaucer (Ed. Urr.) in the British Museum, has observed that this Tale seems to have been written in *blank verse*. It is certain, Mr. Tyrwhitt says, that in the former part of it we find a number of blank verses intermixed, in a much greater proportion than in any of our author's other prose writings. But this poetical style is not, he thinks, remarkable beyond the first four or five pages.

To return from this discussion to the practice of repeating a Tale for a supper. The following illustrations will be sufficient. See the *Fabliaux* &c. ut *supr.* vol. iii. Pref. p. ix.

Usage est en Normandie,
Que qui hebergiez est, qu'il die
Fable ou Chanson die à son oste.
Ceste costume pas n'en oste
Sire Jehans li Chapelains.

As also in another Tale:

Et quant a vint apres souper,
Si commencerent à border,
Et conter de lor aviaus
Leurs aventures, leurs fabliaus.

Chaucer might have borne in remembrance this custom; and, instead of demanding "leurs fabliaus" after supper, might prefer the relation of them on the road. But the satire of *Pierce Plowman*, I think, presents the prototype of the *Tales told by the way*. Yet we must not overpass the Host's allusion, in the promise which he makes:

And which of you that bereth him best of alle,

That is to sayn, that telleth in this cas

Tales of best sentence and solas,

Shal have a souper at youre alle cost, &c.

I will not conclude the description of our Host, without noticing the office for which the poet says he was particularly qualified; that of *marshall in an hall*; especially as it will enable me to introduce some circumstances relating to other ancient customs, which, I am persuaded, will gratify the reader. The *marshall of the hall* was accustomed to place, at publick festivals, every person according to his rank. It was his duty also to preserve peace and order. See Spenser, F. Q. v. ix. 23. So the king, in Gower's *Confess. Amantis* lib. viii. fol. 177. b. edit. 1532.

—— bad his *marshall of his hall*

To setten hym in such degre,

That he upon hym myght se, &c.

In elder times we find the marshal, on solemn occasions, receiving the shields and different insignia of the nobility, and suspending them in halls according to the rank of their owners. See the very curious and interesting *Memoirs of the Irish Bards, &c.* by Joseph Cooper Walker, Esq. p. 24. The word, however, was so connected with scenes of gaiety, that Milton, we find, uses the expression of "*marshall'd feast*," P. L. ix. 37. Even at rustick sports, and before the time of Milton, the officer called *marshal of the field* was an attendant. This circumstance I purpose to illustrate by some interesting extracts from a pamphlet, of which the subject has deeply engaged the attention of all the commentators on Shakspeare, but the contents appear not to have been explored by any. Mr. Warton has, in a note on Shakspeare's morrice-dance, mentioned the existence of this

tract, but nothing further. Mr. Douce, in his late Illustrations of Shakspeare, professes to have never seen a copy. Indeed the information which it exhibits, ought not, I may say would not, have been withheld, if the book had fallen in the way, or had been procured by the diligent inquiries, of criticks and antiquaries. But it is of extreme rarity. The copy, from which I make the following extracts, is among the printed books in the Pepysian collection at Magdalen College, Cambridge. It is entitled, "Old Meg of Herefordshire for a Mayd-Marian: and Hereford Town for a Morris-daunce. Or Twelve Morris-dancers in Herefordshire, of twelve hundred yeares old. Lond. 1609." 4to. bl. l.—It is a real account of performers of this description, at Hereford, before the gentry of that county. It is dedicated "To that renowned ox-leach, old Hall, Taborer of Herefordshire, and to his most invincible weather-beaten nutbrowne Tabor, being already old and sound, threescore yeares and upward."

This musician, Hall, is described as aged 97, and the other musician, who accompanied the dancers, (Squire of Hereford,) 108.

Then follow the names and ages of the 4 Whifflers, or *Marshales of the field*, as they are expressly denominated; two of whom number 108 years each, the third 105 years, and the fourth 102.

After these important personages follow the names and ages of the twelve dancers; two of whom number 106 years each, two 102 years each, four 97 years each, one *only* 96, the Maide-Marian (Meg Goodwin of Erdestand) 120, and John Mando, "a very good two-hand-sword man," just a century, with another of the same age. They were in all eighteen persons, whose united ages made 1837 years. A most extraordinary spectacle.

"But," says the writer of the pamphlet "will you know what fashion was observed amongst the Musicians, and what

habits the Dauncers took upon them? Here take a view of both. The Musicians, and the twelve Dauncers, had long coates of the old fashion, hie sleeues gathered at the elbowes, and hanging sleeues behind: the stuffe red Buffin, strip't with white, girdles with white, stockings white, and redde roses to their shooes: the one sixe, a white Jewes cap, with a jewell, and a long red feather: the other, a scarlet Jewes cap, with a jewell, and a white feather: So the Hobbi-horse, and so the Maid-Marrion was attired in colours: the Wiflers had * long staves, white and red. And after the daunce was ended, diuerse Courtiers that won wagers at [Hereford] race, took those colours, and wore them in their hats." Sign. B. 4. b.

The company, before which they exhibited their skill, consisted of Lord Herbert of Ragland, Sir Thomas Somerset, Sir Edward Swift, Sir Thomas Mildmay, and many other knights and persons of distinction. For themselves and their dancing they crave attention, in a metrical address, from those

" servants of our mightie king,
That came from Court one hundred mile,
To see our race and sport this Spring, &c."

Then, recording their saltatory powers, the writer of the pamphlet makes this pithy simile, Sign. C. 2. " They shewed in their dauncing and mooving vp and downe, as if Mawlborne hilles, in the verie depth of winter, when all their heads are covered (insteade of white woollie cappes) with snow, had shooke and daunced at some earth-quake!"

* The ensigns of their office as *Marshals*.

On the Floure and the Leafe.

I have selected this poem, on account of its subserviency to the illustration of Gower as well as Chaucer, and because it exhibits the powers of the latter in descriptions of a very different kind from what we have been considering; I mean rural objects, and allegorical characters.

The poem was printed, for the first time, by Speght, in his edition of 1597-8. Mr. Tyrwhitt does not think its authenticity so clear as that of *Chaucer's Dreame*; but he admits that the subject, at least, is alluded to by Chaucer in the *Legende of Goode Women*, ver. 188.

But nathelesse, ne wehe nat *that I make*
In praising of the Floure again the Lefe,
 No more than of the corne again the shefe.

The *Legende* abounds with avowals of Chaucer's homage to the *Daisy*; the adoration of which is celebrated, in the *Floure and Leafe*, by the joint chorus of Knights and Ladies, answering the last line of the lady's bergeret or pastoral song, *Si douce est la marguerite*. From Chaucer's repeated commendations of the *Daisy-flower*, we must not however infer, according to Mr. Tyrwhitt, that he was specially favoured by *Margaret*, countess of Pembroke. For this notion Mr. Tyrwhitt could find no other foundation than that of Speght, who first started it; and who says that "it may appeare in divers treatises by him written, as in the Prologue of the Legend of Good Women under the name of the Daysie, and likewise in a ballad beginning, *In the season of Feverier*." The ballad is among the additions made by J. Stowe to Chaucer's Works in 1561, and, "like the greatest part of those additions, is of *very dubious authority*, to use the gentlest

terms; but supposing it genuine, there is nothing in it to make us believe that it had any reference to the Countess of Pembroke. That its commendations of the daisy ought not to weigh with us is very plain from the other piece cited by Mr. Speght; for *The Legende of Good Women*, in which he imagines the Lady Margaret to be honoured under the name of the Daisy, was * certainly not written till at least twelve years after that lady's death. The Countess Margaret must have died not later than 1370, as the earl's son by his second wife Anne was about nineteen years of age when he was killed in a tournament in 1391. Holinshed, p. 471. It is possible that *le Dit de la fleur de lis et de la Marguerite*, by *Guillaume De Machaut*, Acad. des Insc. t. xx. p. 381, and the *Dittie de la flour de la Margherite* by *Froissart*, *ibid.* t. x. p. 669, (neither of which had the least relation to the Countess of Pembroke) might furnish us with the true key to those mystical compliments which our poet has paid to the *daisy-flower*." Mr. Tyrwhitt's Appendix to his Preface.

Speght had probably been led to make his assertion on conjecture; concluding that personal designation must necessarily be intended in a word of double meaning: and he perhaps congratulated himself on his ingenuity, in having met with, or having heard of, what might seem to favour such conjecture, a collection of poems, by *Margaret of Valois*, published under the playful title, in 1547, of *Les Marguerites de la Marguerite des Princesses*. Mr. Warton has hastily followed Speght's authority. But the next editor of the *History of English Poetry* will not be misled, after Mr. Tyrwhitt's detection of this misapplied designation.

The connection of the *Floure and Leafe* with the poetry of Gower is this. A portion of the fourth book in the *Confessio Amantis*, written in Gower's most poetical manner, presents

* See Mr. Tyrwhitt's *Introduct. Disc.* to the *Canterbury Tales*, for the date of the *Legende*, n. 3.

an evident imitation of this poem. This discovery belongs to Mr. Warton; whose statement will be read with pleasure. See the Hist. Eng. Poet. vol. ii. p. 26. "Rosiphele, a beautiful princess, but setting love at defiance, the daughter of Henipus king of Armenia, is taught obedience to the laws of Cupid by seeing a vision of Ladies.

* Whan come was the monthe of May,
 She wolde walke upon a day,
 And that was er the sunne ariste,
 † Of women but a fewe it wiste;
 And forth she wente prively
 Unto the parke was faste by,
 All softe walkende on the gras,
 Tyll she came ‡ there the launde was
 Through which there ran a great rivere;
 It thought hire fair; and seide, here
 I will abide under the shawe;
 And bad hire women to withdrawe:
 And ther she stood alone stille
 To thinke what was in hir wille.
 She syh the swote floures springe,
 She herde gladde fowles singe, &c. —
 And so began there a quarele
 Betwene love and hire oghne herte,
 Fro whiche she couthe noght asterte
 And as she cast hire eie aboute,
 She sigh, clad in one suite, a route
 Of ladys where thei comen ride
 Alonge under the wode side;
 On faire amblende hors thei sete,

* The text is corrected from the MS. of Gower, No. II.

† That is, but a few of her women knew of this.

‡ There *where* the land was.

That were al whyte, fatte, and grete;
 And everichone thei ride * on side.
 The sadels were of such a pride,
 With perle and golde so wel begone,
 So riche syh she never none;
 In kirtels and in copes riche
 Thei weren clothed alle aliche,
 Departed even of whyte and blew,
 With alle lustes that she knew
 Thei were embrouded over al:
 Her bodies weren long and smal,
 The beautee of her fayre face,
 Ther mai non erthly thing deface.
 Coronas on her hed thei bere,
 As eche of hem a queene were;
 That all the golde of Cresus halle
 The leste coronall of alle
 Ne might have boght, after the worth.
 Thus come thei ridend forthe,
 The kynges doughter, which this syh,
 For pure abasshe drewe hir adryh,
 And helde hir close undir the bough,

" At length she sees riding in the rear of this splendid troop, on a horse lean, galled, and lame, a beautiful lady in a tattered garment, her saddle mean and much worn, but her bridle richly studded with gold and jewels; and round her waist were more than an hundred halters. The princess asks the meaning of this strange procession; and is answered by the lady on the lean horse, that these are spectres of ladies, who, when living, were obedient and faithful votaries of love. 'As to myself, she adds, I am now receiving my annual penance for being a rebel to love.'

* A mark of high rank.

For I whilom no love hadde ;
 My hors is now so feble and badde,
 And al to torn is myn aray ;
 And everie yeer this freshe May
 These lustie ladys ride aboute,
 And I must nedes sew her route,
 In this manner as ye now se,
 And trusse her halters forth with me,
 And am but as her horse-knave.

“ The princess then asks her, why she wore the rich
 bridle, so inconsistent with the rest of her furniture, her
 dress, and horse? The lady answers, that it was a badge
 and reward for having loved a knight faithfully for the last
 fortnight of her life.

‘ Now have ye herd all mine answer ;
 To god, madam, I you betake,
 And warneth alle, for my sake,
 Of love that thei ben noght ydel,
 And bid hem thinke upon my bridel.’
 And with that worde, all sodenly
 She passeth, as it were a sky,
 All clean out of the ladys sight.

“ My readers will easily conjecture the change which this
 spectacle must naturally produce in the obdurate heart of
 the princess of Armenia.—

“ There is further proof, that the *Floure and Leaf* pre-
 ceded the *Confessio Amantis*. In the eighth book, Gower’s
 lovers are crowned with the Flower and Leaf.

Myn eie I caste all aboutes
 To knowe amonge hem who was who :
 I sih where lustie Youthe tho,

As he which was a capitein,
 Before all other upon the plein,
 Stode with his route wel begon:
 Her heades kempt, and therupon
 Garlandes not of *one* colour,
 Some of the *lese*, some of the *floure*,
 And some of grete perles were.—

Having cited this obligation of Gower to the *Floure and Leaf*, I am led to wonder at the coldness with which Mr. Tyrwhitt has admitted the authenticity of Chaucer's poem. See p. 275. From no other writer, however, has this suspicion derived a shadow of corroboration. The various picturesque occurrences, the romantick vein, throughout the poem, are surely in no respect unworthy the pen of Chaucer. Let us review the lively circumstances which distinguish it. They are these. The gentlewoman's departure from her house, on a May morning, to hear the nightingale; her entrance into a pleasant and almost pathless grove; her arrival at a very curious arbour, where, during her repose in it, the songs of the goldfinch and the nightingale successively entertain her, and delicious odours regale her; the sweet interruption of female voices, followed by the appearance of the *Ladies of the Leaf* advancing from the neighbouring grove; the profusion of their decorations; their singing and dancing; the approach of the *Knights of the Leaf* from the same grove; their pompous procession; their justs; and the united adoration, in song and dance, of Ladies and Knights to a laurel-tree, the shade of which would cover an hundred persons; and in which the nightingale sings the whole service belonging to May. To these attractive pageantries succeed the introduction of the *Knights and Ladies of the Flower*; their advancing hand in hand on the wide field, proceeded by numerous Minstrels, towards a tuft of flowers; their reverence at the spot, exhibited in one of the Ladies singing an ode

in praise of the Daisy, and the rest of the Ladies with the Knights joining in a chorus; their dances; the interruption of a scorching sun, succeeded by a pitiless storm; the consequent destruction of those very flowers which they had worshipped, and of those with which they were decorated; their own inability (unlike *those of the Leaf* that stood under the laurel-tree) to find shelter; the dispersion of the tempest; the hospitality of the sager and securer party; the explanation of the principal personages; and the developement of the morality couched under the symbols of the Flower and the Leaf. See the argument of the poem, p. 203. So Mr. Warton observes, *the leaf signifies perseverance and virtue; the flower denotes indolence and pleasure.* Accordingly, among those who are of the party of the Leaf, are the Nine Worthies, the Knights of Arthur's Round Table, the Twelve Peers of France, and the Knights of the order of the Garter then recently instituted. The procession to the tournament, from ver. 204. to ver. 292. is indeed described with all the prolixity and exactness of a herald; but descriptions of this kind abounded in the romances of Chaucer's time; at some of which, Mr. Warton thinks that Chaucer glances, not perhaps without ridicule; probably regarding them with less reverence, and reading them with less edification, than did the generality of his contemporary readers. See Hist. Eng. Poet. i. 333. I admit this to be possible as far as it relates to Chaucer's brief heraldick notices in the Man of Lawes Tale, in the description of Cambuscan's feast, and in the feast of Theseus; in none of which the allusion exceeds a dozen lines. But he would not, I think, have troubled the reader and himself with more than fourscore lines, for the sake only of satirical application.

Dryden, we know, was so particularly pleased with this poem, both for the invention and the moral, that he could not hinder himself from recommending it to the reader; and accordingly presented it to the world in a modern version. See the

Pref. to his Fables. On this version a very acute and elegant criticism has been given by the last biographer of Chaucer. "Dryden has somewhat obscured the purpose of the tale, which in the original is defective in perspicuity; but he has greatly heightened the enchantment of its character. He has made its personages fairies who annually hold a jubilee, such as is here described, on the first of May: Chaucer had left the species of the beings he employs vague and unexplained. In a word, the poem of Dryden, regarded merely as the exhibition of a soothing and delicious luxuriance of fancy, may be classed with the most successful productions of human genius. No man can read it without astonishment, perhaps not without envy, at the cheerful, well-harmonised, and vigorous state of mind, in which its author must have been at the time when he wrote it." Godwin, *Life of Chaucer*, ch. 44.—What lover of the English language, I may add, can be otherwise than passionately grateful for the production of the *Flower and Leaf*!

Of the homage paid to the Daisy, already noticed, a further account may be thought requisite. This poetical worship (for from the poets the knowledge of it is gathered) is said to have descended to us from the French. Froissart, better known as the minute and authentick historian than as a child of fancy, has been considered by Mr. Warton as the author of it. "About 1380," says the historian of English Poetry, "in the place of the Provencial a new species of poetry succeeded in France, consisting of Chants Royaux, Balades, Rondeaux, and Pastorales. This was distinguished by the appellation of the New Poetry; and Froissart cultivated it with so much success, that he has been called its author. The titles of Froissart's poetical pieces will alone serve to illustrate the nature of this New Poetry: but they prove, at the same time, that the Provencial cast of composition still continued to prevail. They are, The Paradise of Love, A Panegyrick on the Month of May, The Temple of

Honour, *The Flower of the Daisy*, Amorous Lays, Pastorals, The Amorous Prison, Royal Ballads in Honour of our Lady, The Ditty of the Amorous Spinett, Virelaies, Rondeaux, and the Plea of the Rose and the Violet." Hist. Eng. Poet. i. 465. Accordingly Mr. Warton thinks that the lady's Song, in the Flower and Leaf, *praising the Daisy*, might have been Froissart's. But Froissart, as Mr. Godwin has observed, is not the inventor of the panegyrick of the Daisy. The homage of this flower is cursorily noticed in the *Court of Love* by Chaucer, written in 1346; and the manuscript volume of Froissart's poems in the library of the king of France, is expressed in the title to consist of pieces written between 1362 and 1394. See Godwin's Life of Chaucer, ch. 44. While the poets fancifully exaggerated the praises of this favoured yet humble flower, it is probable that they concealed under such a symbol mysteries now forgotten. Its name could not but furnish exercises of this description; the French word *marguerite*, signifying either a daisy, a pearl, or the name of a woman.

I shall close these remarks on the Flower and Leaf, with the production of the principal part of a most ingenious and elaborate criticism on a passage in the poem; which has been lately printed, but not published; by the author of which, the learned Master of Caius College Cambridge, I am permitted to introduce it here.

"The song of the Nightingale has been long considered as plaintive and melancholy. The late Mr. Fox, however, appears to have entertained an opposite opinion; and has supported it by several arguments and authorities, in a Letter addressed to Mr. Grey, and published in the Preface to his History of K. James II. See Lord Holland's preface, p. 12. These arguments and authorities I now purpose to examine, but without attempting to decide upon the general merits of the opinion which they were intended to defend. The words of the Letter are first given, and the remarks are subjoined. *In de-*

fence of my opinion about the Nightingales, I find Chaucer, who of all poets seems to have been the fondest of the singing birds, calls it a MERRY note. The passage in Chaucer is in THE FLOWER AND LEAF.

“ From the foregoing observation, I should be much inclined to suspect, that the Author was not aware of the ancient usage of the word *merry*. In the works of Chaucer, and, I believe, in almost all old English poetry, it is frequently employed to express what is agreeable or pleasant, without having any relation to mirth. Such is plainly its meaning in the following instance, *Canterb. Tales*, ed. Tyrwhitt, ver. 14972.

Or herbe ive growing in our yerd, that *mery* is.

This instance may perhaps be sufficient to illustrate the more *vague* and *general* application of the word *.

“ A much more important point in the present question is, to ascertain, if possible, that *peculiar* quality in *sounds*, to which Chaucer has so frequently applied the word *mery*; and I hope to produce, what may be fairly considered as that Poet's own authority for pronouncing this quality to be *sweetness*. In the *Manciple's Tale*, after a short history of Phebus, he gives the following account of his wonderful crow, ver. 17079.

Now had this Phebus in his hous a crowe,

Which in a cage he fostred many a day,

* “ If the Reader should be desirous of examining instances in different authors, he may consult the following passages: Ellis's *Specimens of early English Poetry*, Vol. I. p. 84. Percy's *Reliques*, Vol. I. Adam Bell, l. 1. Ibid. part 3. l. 133. Sir Tristrem, p. 166. stan. 43. See also p. 82. stan. 10; and, what is far more ancient than any of these, King Alfred's Translation of *Boëthius*, cap. xxxi. p. 68. l. 9. Ed. Oxon. 1698; and in the original, lib. iii. pros. 7. p. 209. Ed. Delph.”

And taught it speken, as men teche a jay.
 Whit was this crowe, as is a snow-whit swan,
 And contrefete the speche of every man
 He coude, whan he shulde tell a tale.
 Therwith, in all this world, no nightingale,
 Ne coude by an hundred thousand del
 Singen so wonder **merily* and wel.

“ Phebus, being afterwards enraged with this crow for telling some unwelcome truths, thus denounces vengeance against him, ver. 17241.

And to the crowe, o false thefe, said he,
 I wol thee quite anon thy false tale.
 Thou song whilom, like any nightingale,
 Now shalt thou, false thefe, thy song forgon,
 And eke thy white fethers everich on,
 Ne never in all thy lif ne shalt thou speke;
 Thus shul men on a traitour ben awreke.
 Thou and thin ofspring ever shal be blake,
 Ne never *swete* noise shul ye make.

“ In the Nonnes Preestes Tale, after describing a widow's habitation and mode of life, Chaucer adds, ver. 14858.

A yerd she had, enclosed all about
 With stickes, and a drie dicke without,
 In which she had a cok highte Chaunteclere,
 In all the land of crowing n'as his pere.
 His vois was *merier* than the *mery* orgon,
 On masse daies that in the chirches gon.

* “ *Merier than the nightingale*, seems a favourite expression with Chaucer, as, besides in the passages here quoted, it occurs also in the *Canterb. Tales*, ver. 13763.”

"He then proceeds to describe the virtues and accomplishments of his amiable consort:

Curteis she was, discrete, and debonaire,
And compenable, and bare hireself so faire,
Sithen the day that she was sevensnight old,
That trowelich she hath the herte in hold
Of Chaunteclere, loken in every lith:
He loved hire so, that wel was him therwith.
But swiche a joy it was to here hem sing,
Whan that the bright sonne gan to spring,
In sweete *accord: my lefe is fare in lond.

* "It may be observed, that this word *accord* is not used in a musical sense, as equivalent to the French *accord*, or the English *concord*; but it simply means correspondence, similarity, or agreement; and the passage might be fully and exactly rendered, corresponding, or agreeing in sweetness. Thus in the *Floure and the Leaf*:

Where she sat in a fresh greene laury tree,
On the further side even right by me,
That gave so passing a delicious smell,
According to the eglentere full well.

Here, *according to*, only means, answering to, resembling, or agreeing with. The following passage from Aristophanes may perhaps be considered as in point, *Av.* 660.

—— τὴν δ' ἡδυμελῆ ζύμφωνον ἀηδόνα Μούσης
κατάλειψ' ἡμῖν. ——

These observations have been made to prevent the Reader from conceiving this passage to relate only to the *concord*, or *harmony* of the musick; as those words, when used technically, are only applied to certain *relations*, or *intervals*, and *successions* of sounds; and perfect concords may subsist, therefore, between harsh and even disagreeable sounds. Such could not be its application in this instance; as it was obviously the Poet's intention, after having described the respective accomplishments of these enchanting songsters, here to mark their strong *resemblance* and *agreement* in *sweetness* of tone; and this

“ In these examples, I think it is clear, that Chaucer has himself applied the word *swete*, to characterise those very sounds, which he had just before denominated *mery*. Thus the ‘*white crowe*, that song whilom an hundred thousand times more *merily* than the Niglingale,’ is turned *black*, and condemned never again to make a ‘*swete noise*,’ and Chaunteclere, whose voice was ‘*merier* than the *mery* orgon,’ is immediately after represented as singing with dame Partelote in ‘*swete accord*.’ He has, moreover, in the following example, as well as in the first passage quoted from the Nonnes Preestes Tale, plainly shewn that these *swete* or *mery* sounds are capable of lending a powerful and congenial aid to the devout solemnity of the Church Service; and can therefore, by whatever other name designated, possess no degree of mirth, gaiety, cheerfulness, or levity. See *Prolog. Canterb. Tales*, ver. 716.

But trewely to tellen atte last,
 He was in chirche a noble ecclesiast.
 Wel coude he rede a lesson or a storie,
 But alderbest he sang an offertorie:
 For wel he wiste, whan that song was songe,
 He muste preche, and wel afile his tonge,
 To winne silver, as he right wel coude:
 Therfore he sang the *merier* and loude.

“ I cannot resist the opportunity of still further supporting the preceding observations, by the authority of a fragment of a song preserved in a manuscript at Ely, and published in Mr. Bentham’s History of that place. I have produced it, both because it is a striking instance of the application of the

is managed with such address, that by two words he has converted all those compliments, which he had lavished upon the voice of the Cock, into a similar and almost equal commendation of his mistress.”

word *merry*, and because the old Monkish Latin * Translation of this fragment, in which the word *merie* is rendered by *dulce*, affords a very powerful confirmation of the opinion I have endeavoured to maintain. I shall only add, that the introduction given by Mr. Bentham seems necessary to the complete understanding of this quotation. *Hist. of Ely*, p. 94.

The Abbot of Ely, being one of the three great Abbots who held the office and dignity of the King's Chancellor, each of them taking it in their course four months in the year; King Canute several times took the occasion of our Abbot's entering on his office, which was always on the Purification of the Virgin Mary, to keep that Feast with the usual solemnity at the Abby of Ely. Once it happened, in his passage thither by water, with Emma his Queen, being attended by many of his Nobles; as they drew near to Ely, the King was standing up, and taking a view of the Church, which was directly before him; and whilst he was musing upon it, he perceived a kind of harmonious sound at a great distance, which at first he could not tell what to make of; but finding it to increase as he advanced; he listened attentively to it, and perceived it to be the Monks in the Church, singing their canonical hours. The King in the joy of his heart broke out into a song which he made extempore on the occasion, calling on the Nobles that were about him to join in the chorus. This Song in the English or Saxon language, as used at the time, was long preserved by the Ely Monks, for the sake of the Royal Author; we have only the first stanza handed down to us, for the introducing of which ancient fragment I have inserted the abovementioned incident.

* "The original and this translation are recorded in the *Liber Eliensis*, composed by Thomas, a monk of Ely, and concluded, probably, about the year 1174; as Geoffry Ridel, who succeeded to this See in that year, is the last contemporary Bishop whom he has mentioned. Wharton's *Anglia Sacra*, Pref. p. 43."

Wepe jungen ðe Munecher binnen Ely
 Ða Cnut ching neu ðen by.
 hope ð criteþ noep the lant.
 and here pe þer Munecher rang.*

* Of which our Author gives us this Latin translation:

Dulce cantaverunt Monachi in Ely,
 Dum Canutus Rex navigaret prope ibi.
 Nunc, milites, navigate propius ad terram,
 Et simul audiamus Monachorum harmoniam, &c.

“ They continued singing till they arrived at land; and soon after they met the King, and conducted him in solemn procession into the Church. This was probably the first time of the King’s coming to Ely.’—

“ Before concluding this subject, it may be proper to produce the passage from *The Floure and the Leafe*, to which Mr. Fox refers:

The Nightingale with so mery a note
 Answered him, that alle the wood rong
 So sodainly, that as it were a sote
 I stood astonied; so was I with the song
 Thorow ravished, that till late and long
 I ne wist in what place I was, ne where;
 And ayen, methought, she song ever by mine ere.

In this description, there certainly appears no trace of mirth,

* “ For the sake of the Reader, who may be unacquainted with the Saxon, a translation is added:

Merry sung the Monks in Ely,
 As King Canute row’d thereby.
 Row, my knights, the shore along,
 Let us hear this holy song.”

cheerfulness, or gaiety; but the whole seems completely in unison with the beautiful, sedate, and almost solemn opening of the Eighth Book of Paradise Lost:

The Angel ended, and in Adam's ear
So charming left his voice, that he a while
Thought him still speaking, still stood fix'd to hear.

“ Upon the whole, it seems plain, that the modification of sound, which Chaucer meant to distinguish by the word *mery*, was remarkable in the notes of the Nightingale, in a fine voice, when singing sacred musick, and in the tones of the organ, when employed in Divine Service. It must, therefore, possess some property, not only common to them all, but also striking and eminent in each; not slight or occasional, but constant and characteristick. The Poet must have appealed not to what *may* be found, but what *must* be felt. Now as *sweetness* seems exactly to fulfil all these conditions, and conform to all these restrictions, we should naturally be induced to believe *that* to be the very quality intended by the Poet, in the various examples which have been adduced. In addition to this strong argument of induction, we have the direct authority of Chaucer himself, and also of the translation of the Ely fragment, for using, in some instances at least, *mery* and *swete* as synonymous, when applied to sounds.

“ I shall now leave it to the taste and judgement of others to determine, whether Chaucer could ever have applied the word *merry*, in its common, or any nearly allied signification, to mark the peculiar excellence of the human voice, when chanting the Divine Service. Or whether, if he had intended to describe the voice of his supernatural birds, as exquisitely *merry*, or *cheerful*, he would ever have attempted to convey to the mind of his reader, an idea of the perfection

of those qualities, by a comparison with the notes of the Nightingale, or the Organ?"

An additional illustration or two may not, I trust, be thought superfluous, in support of the preceding remarks.

That the word *merry* was generally used by the old English poets in the sense of *pleasant* and *agreeable*, is undeniable; nor could a more pertinent instance be given than Chaucer's application of it to *weather*: That it was also applied by our poets, both before and after Chaucer's time, particularly to the *nightingale*, will be obvious from what follows. The phrase *merier than the nightingale* occurs at the beginning of the ancient romance of *Bevis of Hampton*, at least in the oldest and best copies, as in that preserved at Edinburgh in the Advocates' Library, and in that belonging to the Marquis of Stafford; from the latter of which I cite the passage:

Lordynges lysteneð to my tale

It is meryer ðan ðe nyghtyngale.

By which expression the author does not mean that his tale is calculated to excite *mirth*, (for indeed it is a tragick tale,) but that it must interest their attention; that it consists of such marvellous adventures (and to hear such was the delight of that age) as must render it more pleasing, more attractive, than the song of the nightingale. I now subjoin the later illustration from *A pleasaunt playne und pythye Pathe-waye leadyng to a vertues and honest lyfe, no lesse profytable than delectable*, 4to. bl. 1. Impr. at London by Nicolas Hyll, sans date. Sign. A. 1.

And because the sharpe colde hys malyce had done,
The mauis endeuored her selfe, fyrst, her notes to tune;
Next after the *pleasaunt nightingale* tempered her voyce,
Which with her *mery* melody euery heart doth greatly reioyce.

The epithet, here given to the *bird*, shews us what the poet intended in the subsequent designation of her *song*. A similar illustration of *merry*, in its musical application on solemn occasions, presents itself in that translation of the Psalms which accompanies the rest of the Bible, where "the *pleasant* harp" is substituted for "the *merry* harp" in the elder translation, Ps. 81. ver. 2.

ILLUSTRATIONS,

Nº. 6.

ILLUSTRATIONS

No. 6.

POEMS*

SUPPOSED TO BE WRITTEN BY

CHAUCE

DURING HIS IMPRISONMENT.

HALFE in dede slepe, not fully revyved,
Rudely my sylfe as I lay alone,
With troubled dremes sore was I mevyd ;

* These Poems are found at the beginning of Lord Stafford's Manuscript of the Canterbury Tales, on two leaves before the Prologue; and written (though not in the same, yet) in a coeval hand, as I have observed in the Introduction preceding the Illustrations in this volume. I am here to strengthen my opinion, that they are the composition of Chaucer, by the juxta-position of passages, drawn from his genuine writings, in unison with passages in these.

Ver. 1. *Halfe in dede slepe, &c.*] The opening of the *Testament of Love* might be compared with the beginning of this poem. From *Chaucers Dreame*, I cite the following parallel expressions, ver. 51. ed. Urr.

All wordly joy passed and overgone :
 Me semyd full sore I made my mone ;
 Mynde, thowght, resonable wyt hadde I none ;
 Thus I lay sclomberyng a owre to my dome.

5

For on this wyse upon a night,
 As ye have herd, withoutin light,
Not all wakyng, ne full on slepe,
 About such hour as lovirs wepe, &c.

He had before described himself *half on slepe*, and beginning to *dreme*, ver. 22, &c. The resemblance of the first line in the translation of *La belle Dame sans mercy*, ascribed without foundation to Chaucer, is also remarkable. See Chaucer's Works, ed. Urr. p. 422.

Halfe in a dreme, not fully well awaked,
 The golden slepe me wrapped under his wyng, &c.

This poem, however, is said to have been translated from Alan Chartier not by Chaucer but by Sir Richard Ros, MSS. Harl. 372. See Mr. Tyrwhitt's distinction of the genuine and supposititious Works of Chaucer, and Ritson's *Bibliographia Poetica*, in V. Ros.

Ver. 4. *All worldly joy passed, &c.*] The usual lamentation of our poet, in his *Testament of Love*, which, there is every reason to believe, was written in prison. "I ginne remember on *passed gladnes*," Test. ed. Urr. p. 481. col. 1. "For that me comforteth to thinke on *passed gladnes*," *ibid.* "How am I now cast out of all swetenes of blisse, and mischevously stongen by a *passed joye* !" *ib.* p. 502. col. 1.

Ver. 6. ——— *resonable wyt hadde I none* ;] Like his declaration, after pouring forth his sorrow, in the opening of the same work. "Thus *willesse, &c.* I endure my penaunce in this derke prisonne."

As thus I lay avexed full sore
 In suche thynges, as of right by the agayne nature,
 I herde a voyce seying, Sclepe thou no more.
 Aryse up, and wake to thy besy cure; 11
 Thy mynde, thy hert, thy body thou alure
 To suche that wyll fall next, tho thy mynde;
 Take thy penne in thy hand, stedfaste and sure;
 Awake, awake, of comforte full blynde. 15

Thys voyce well I herde, and therto gave au-
 dyens;
 I felt the entent, but I stode amased;
 I wyste not what it ment; for I saw no presens.
 Thus in pencyffenes sore was I crased,
 And as a wytles man gretely adased 20
 I gave no credence; anon I fell in sclepe,
 From all kyndely wyt clene was I rased:
 So to hys wordes I toke no grete kepe.

Ver. 10. *I herde a voyce seying, Sclepe thou no more;]*
 The commentatours on Shakspeare will be delighted with this
 poem, if it be only for the sake of placing the exclamation in
 this line under that of Macbeth,

“ Methought I heard a voice cry, Sleep no more!

“ Macbeth hath murder’d sleep, &c.”

I may be pardoned, I hope, for this digression.

Ver. 11. ——— *wake to thy besy cure;]* This, I
 conceive, alludes to his employment in prison, the composi-
 tion of the *Testament of Love*. It is also his own phrase, in
 the *Knights Tale*, “ Theseus with all his *besy cure*.”

Ver. 20. ——— *as a wytles man &c.]* See the note on ver.
 6, and compare ver. 22.

I supposed yt to have been some noxiall fantasy,
 As fallyth in dremes, in parties of the nyght, 25
 Which cometh of joy, or of grevous malady,
 Or of robuste metes which causeth grete myght:
 Overmoche replet obscuryth the syght
 Of naturall reasoune, and causyth idyll thought,
 Makyth the body hevy where hyt was lyght. 30

So shortly to conclude; of thys voyce I ne
 rowght,
 And not sclepte but a lytyll whyle,

Ver. 24. *I supposed yt to have been some noxiall fantasy,
 As falleth in dremes, &c.*] The reasoning upon
 dreams, which follows, is much the same as that adopted by
 dame Pertelote, in the tale of the *Cock and the Fox*, related
 by the Nonnes Preest of our poet, ver. 14929. edit. Tyr-
 whitt.

Swevenes [dreams] engendren of repletions,
 And oft of fume, and of complexions,
 Whan humours ben to habundant in a wight—
 Of other humours cond I telle also,
 That werken many a man in slepe moch wo, &c.

In the Prologue to the *House of Fame* the causes of dreams
 are thus also investigated, ver. 21. edit. Urr.

Or if folkis complexions
 Make hem dreme of reflexions—

And then are enumerated abstinence, *prison*, sickness, and
 any other great distress, &c.

But thys voyce well I herde; to me he sayde,
 Awake, and aryse, thow dost thy sylfe begyle,
 Aryse from the place where thow art layde : 35
 Wyth that I awoke, and from my slepe brayed,
 Marveling mochi, and sayde *Benedicite*,
 As a man unreasonable gretely dysmayed,
 Ey, gode Lorde, what thyng may thys be ?

Hugely trobled, yet feythfully I belevyd 40
 That the voyce came from the celestyall place;
 Wherefore I aryse, not gretely agrevyd,
 And besawght God of hys especyall grace,
 That he wolde be my socowre in this cace;
 Praying as yt followeth with hert and wyll; 45
 Arysyng full lyghtely my sylfe did I brase,
 Makyng my prayowre undyr thys skyll.

O Reformer of mankynde, one, ij, and iij,
 Eternall Kynge, and Prynce most emperyall,

Ver. 38. *As a man unresonable gretely dysmayed,*] In his grief Chaucer thus exclaims, *Test. of L.* p. 480. col. 1.
 "Like to a fole naturell am I comparisoned."

Ver. 40. *Hugely trobled, &c.*] So, in the *Testament of Love*, Chaucer represents himself "hugely astonied," p. 512. col. 2.

Ver. 44. ————— in this cace;] The cause of his imprisonment.

Ver. 48. *O Reformer of mankynde, one, ij, and iij,*] This is precisely the manner, in which Chaucer's devotional address is formed, at the conclusion of his *Troilus and Creseide* :

Veray God and man, O Blessyd Trynyte; 50
 Which from owre mortall enemye redemyst us all,
 And madest us free, where afore we were thrall;
 Thorowgh dyvyne consayle of thy godhede,
 Me to thy grace reconsyle and call,
 Whome thou haste formyd to the figure of thy
 manhed. 55

And syth thy godhed hathe endewed me
 Wyth vertues ij or iij full resonable,
 Wyth wyt, mynde, resone, and volunte,
 And other mo full delectable;
 Yet I confesse my sylf moste unable 60
 Wyth any thyng to medle, that grounded ys on
 prudens;

O moral Gower, this boke I directe
 To thé, and to the philosophicall Strode,
 To vouchsafe, ther nede is, for to correcte,
 Of your benignities and zeles gode:
 And to the sothfast Christ, that starfe on rode,
 With al mine hert of mercy er I praie,
 And to the Lorde right thus I speke and saie;

Thou *one, and two, and thre*, Eterne on live,
 That raignist aie *in thre, and two, and one*,
 Uncircumscrip, and all maist circumscribe,
 From visible and invisible fone
 Defend us in thy mercy everichone;
 So make us, Jesu, to thy mercy digne,
 For love of maid and mother thine benigne.

Of eloquence but symple, my cunnyng is unstable,

Therefore in me there ys no grete influens. 63

But O gode Lorde, syth I knowe hyt ys thy
wyl,

As I conseyve by the voyce that thou dydest send,
Thy degre and comaundement trewly to fulfyll,
Wyth mynde, hert, and body, sewe and entend;
Me from all errowre kepe and defend 68

In this matyre, to the whych thou haste wyllyd
me,

As thou from erthe to hevyn dydest ascend, 70
Veray God and Man, O Blessed Trynyte.

Chaucer's prayer, at the close of his *Testament of Love*, presents a resemblance also to the text.

Ver. 62. *Of eloquence but symple, my cunning is unstable,]*
Thus Chaucer pronounces, that "his conning is thinne, and his witte exiled," *Test. of L.* p. 480. col. 1.

Ver. 69. *In this matyre,]* For which he was imprisoned.

*Incepō materie cum proprietatibus Veeris, etc.**

ALL thyng ys ordaynyd by Goddys provysyon ;
 Man and beste, ayre, wedre and wynde,
 Water and land, with ther dysposyon ;
 And eche in apparens schewyth theyre kynde.
 The yere is devyded, as I wryttn fynde,
 In monethes, wekes, and seāsonnes, iij ;
 In which wyth xij sygnes vij planetys ther be.

Of all tymes or seāsonnes, wythowte compa-
 rysoun,
 None ys found so gode, ne so precyous,
 Ne none so prophetable, as ys the seāson.
 Of lusty Veer ; whos carrage so oderous
 Comfortyth every creature, and maketh them cor-
 ragyus,

* This poem is evidently intended as a compliment to one of the noble house of Vere ; and there can be no doubt that Robert Vere, earl of Oxford, is the person complimented. He was the channel, through which all the favour of Richard the second passed to the people ; and to him therefore the poet naturally applies in his distress. The time of Chaucer's imprisonment corresponds with the period when Vere's power was at its height. But this has been considered in the Introduction. See also the note on ver. 15.

Ver. 6. *In monethes, wekes, and seāsonnes iij ;*] Where the author found this *written*, I am unable to shew.

Avoydeth all dulnes, and maketh them lusty,
In hert and body gladde, jocounde, and mery.

Whan passyd ys all clowdy derknesse, 15
All stormy schowrs ferre fledde fro syght,
Than lusty Veer schewyth hys swetnesse;
The wedyr cleryth, and by nature ys bryght;
The mone full plesauntly gyffyth hyr lyght;
Than Veer comaundyth Apryll wyth hys schowrys,
That may brynge forthe erbys and flowrys. 21

All trees than buddyth, aftyr fruyte bryngyth,
All sedys and cornys flowryth in prosperyte;
The nyghtyngale, the thyrstcock, merely syngyth;
All fowles and bestys joyeth in ther degre. 25
He cawsyth all thyngs full jocounde to be.
Who than ys so precyous, or may do more,
Than lusty Veer, whom I lyken to a Bore!

Ver. 15. *Whan passyd ys all clowdy darknesse,
All stormy schowrs ferre fledde fro syght,
Than lusty Veer schewyth his swetnesse, &c.]*

Compare the *Testament of Love*, p. 501. col. 1. Where not only the scenery is similar, but the personal allusion perhaps may be suspected. [“O for (quod she) heven with skies that foule cloudes maken and darke weathers with grete tempestes and huge, maketh the mery dayes with softe shining sunnes. Also the yere withdraweth floures and beaute of herbes and of yerth. The same yere maketh springes and jolyte in Ver. so to renovel with painted coloures, that erthe semeth as gay as heven.”—I need not say, that the lines, in this poem, from the 15th to the end of the 26th, are in Chaucer’s manner.

To thys Bore he ys not lykenyd in condicion
 onely
 But in properte, for properte gyffen more fructu-
 tuous; 30
 And the Bore in that seasoune approchyth natu-
 rally
 To luste, and to lykyng, enforsyd marvelous,
 He walketh joyyng, whettyng his tuskes;
 Thynkyng, as long as contynuyth veere,
 Nevyr to obey hys enemyes for feere. 35

He hovyth ne he wanyth for wynde ne blaste,
 He dredeth no mystys, ne stormys, ne schowrys;
 But standyth styffe in tryeuth, stronge as a maste,
 And, to the lyons obeysaunce in all howrys,
 Redy wyth hys power to helpe, in all stowrys, 40
 The lyon hys lorde wher he standyth in dystresse,
 Hys natyff attendaunt on the lyonesse.

Thys Bore may well be callyd the Bore of grace,
 Of whom prophesyes of Antiquite makyth men-
 cion;

Ver. 29. *To thys Bore, &c.*] One of the supporters of the arms of Vere, is a Boar *azure*, armed *or*. The poet alludes to this heraldick distinction very plainly, ver. 56, 57, and 74. By what achievement an elder Vere obtained this armorial distinction, I know no more than that which the poet relates. Nor has the anecdote of Aubrey the grymme in Hethenesse, mentioned by the poet at ver. 69, been found by me elsewhere. Aubrey, or Albericus, was a favourite Christian name in the family of Vere.

Which, as hyt is sayde, wythyn shorte space 45
 Schall in grete nede socowre the lyonne,
 And in that batell gete hym grete renoun,
 Confounde hys mortall fone, ellys were grete
 ruyth;

That day shall be knowen hys permanent truth.

In hys persone ys founde so pure verite, 50
 And standeth so clene wythowte transgresse,
 That all England may joy hys nativite;
 Of contynewing truth he standeth pereles,
 Hys progenie never distayned with falsenes;
 Syth hys fyrst day he hathe contynwyd so demure
 Unto now that he is here colowred with azure. 56

Now unto thys blew Bore honor and grace,
 Joy, laude, and praysyng, fortune, and magny-
 ficens;

Criste graunt hym of grace suche joy to purchase,
 As may be worthy unto hys reverence! 60

For evyr in feyfull trowth hath ben hys perma-
 nence;

Wherfor now of all England he hathe avauntage,
 Owte excepte the Blode Ryall, the most trewyst
 lynage.

Betwyxt Veer and thys I put no divisoun;
 They standyth as one; who undyrstandyth aryght!

Ver. 50. *In hys persone ys founde so pure verite, &c.*] Al-
 luding to the motto of the Veres, *Vero nil verius*. The allu-
 sion is the same, ver. 38, 49, 53, 61.

Veer wan thys blew Bore throwgh grete renoun,
 At that tyme standyng a venturous knyght,
 Seching aventurs and provynge hys myght :
 In Hethenesse yet they sey that Aubray the
 grymme
 Benome the blew Bore his chyefe lymme. 70

Lo! for the proves of thys wurschippfull knyght,
 That slewe thys Bore thorowgh strengyth of chy-
 valry,
 All his auncestry ever syth, of veray dyew ryght,
 Beryth hym azure enarmyd with gold, depend-
 ynge by
 The worschypfull armys of the olde auncestrye,
 Quarterly gules and golde, and in the chyef
 quarter 76
 A molet v poynte sylver, as I shall tell hereafter.

Beholde nowe the manhode proves, and chy-
 valry,
 Trowth, fortune, grace, and parfyte stedfastnes,
 That evyr hath contynued in thys progenie. 80
 Lo! wher hyt fortunèd to stand in dystresse
 The kynge of Englande in the land of Hethynes,

Ver. 81. *Lo! wher it fortunèd &c.*] The adventure, which follows, I find thus quaintly related in Morgan's *Sphere of Gentry*, fol. 1661. lib. 3. p. 40. The author is describing the arms of the Earl of Oxford. "Quarterly *Mars* and *Sol* in the first, a mullet of six points *Luna*, borne by the Earls of Oxford, *Urania* leaving the starry firmament, to become a comet in the shield of *Aubrey de Vere*, and lighting on his

A knyght of thys auncestry, gouernor, of hys
 puyshaunce,
 For hys kyng he dydde of hys grete affy-
 aunce.

Remembryng hys manhode, comfortyd with the
 Holy Goste, 85
 Consydering hys feyth he drede no woo ;
 At mydnyght he sembled the kyngs ooste ;
 The nyght so derke not knowyng hys foo :
 To the kyng unwyttynge that it sholde be soo ;
 Praying full hertlye, he fyll to the grounde, 90
 That God wolde sende hym lyght hys enemye to
 confounde.

To thys prayowr so devoute God gave exaudi-
 cion,
 Not wyllyng hys cristened fygure utterly to be
 spylt ;

lance-point ; serving to portend destruction to the Saracens in the Holy Land, and becoming a blazing star to give light to the whole Christian army to pursue their victory ; whereby, though the day was not longer by the sun's standing still, yet the night became as the day. So he beareth the mullet of six points, because *radiis veniet fervidioribus*." The poet says, of five points. And so indeed Morgan afterwards displays this armorial bearing, lib. 4. p. 65. This *mullet*, or falling-star, says Guillim in his *Heraldry*, is usually of five points, but was anciently of six ; and such he had seen in divers old rolls belonging to Sir R. St. George, Clarendieux.

Every man than knelyng devowtely sayde their
orysoun ;

Lorde for thy pité have mercy on owr gylt, 95

Save us, or spyll us, do as thou wilt !

Thys prayowr fynyshed, ther sprange into his
shelde

A v poynte mollet, which lyghtnyd all hys felde.

Thus he was inspyred with the grace of the
Holy Goste ;

Hys enemyes were obscuryd, and voyde of all
myght ; 100

God comfortyd and chered hym and all hys oste,

And endewyd thys mollet with a plentuous lyght ;

The hethen were obscuryd and hadde no syght.

So he put hys enemyes to utter confusoun,

Dystressyd the felde, and gate hym grete renoun.

O thow Roiall Bore, fullfyllyd with grace, 106

That of suche mollet nowe hathe donacion,

Cryste graunt thé contynewyng tyme and space,

That the mollet may resplende over every region,

Worthely and knyghtely as a lorde of renown.

And for the encrece of thy lyght, that hyt fall

not derke, 111

Ver. 99. *Thus he was inspyred &c.*] The mullet, says Guil-
lim, was supposed to represent some divine quality bestowed
from above, whereby men do shine in virtue, learning, and
works of piety, like bright stars on the earth ; and these are
stellæ dimisse e coelo, stars let down from heaven by God,

All England owyth to pray wyth entyer devocion,
 Man, chylde, and wyffe, both preste and clerke!

Amen.

Go, lytell Balade, full rude of composicion,
 Softe and mekely no thyng to bolde; 115
 Pray all, that of thé shall have inxpexion,
 Thy derke ignoraunce that they pardon wolde;
 Sey that thow were made in a pryson colde,
 Thy makir standyng in dysese and grevaunce,
 Which cawsed hym thé so symply to avaunce!

Ver. 113. After *Amen*, there is written, in the margin of the manuscript, *per Rotheley*; whom I take to have been the transcriber; and who, like Chaucer's Adam Scrivener, has afforded room for absolute correction as well as conjectural emendation.

Ver. 114. *Go, lytell Balade, &c.*] In the margin of this *envoy*, is written, *Fortune be frendely*!

ILLUSTRATIONS,

Nº. 7.

THE UNIVERSITY OF CHICAGO

1911

GLOSSARY.

Explanation of the Abbreviations by which the Extracts from Gower and Chaucer, and other Illustrations in the present Work, are cited in the following Glossary.

The word *ver.* denotes the verse of the poem cited, and the letter *p.* the page referred to, in this volume.

B. Pref.	Berthelet's Preface to Gower.
Ch. F. L.	Chaucer's Floure and Lease.
Ch. Prol.	Chaucer's Prologue to the Canterbury Tales.
Ch. S. P. I.	} Supposed Poems of Chaucer, No. I, and No. II.
Ch. S. P. II.	
Gow. I.	} The Extracts from Gower, No. I, and No. II.
Gow. II.	
Gow. F. P.	Gower's French Poems.
Gow. Test.	Gower's Will.
Illustr.	The Illustrations in general.
Th. Anim.	Thynne's Animadversions.

A.

A, commonly called the indefinite article, is really, Mr. Tyrwhitt says, nothing more than a corruption of the Saxon adjective *ane* or *an*, before a substantive beginning with a consonant. It is sometimes prefixed to another adjective; the substantive, to which both belong, being understood. *Ch. Prol.* ver. 208. "A Frere there was, *a wanton* and *a mery*." So, in ver. 163. "*A fayre* for the maistrie," where we should say, *a fair one*.—Again, ver. 189. "Therefore he was a prickasour, *a right*," that is, *a right one*; but, in Chaucer's time, such tautology, Mr. Tyrwhitt supposes, was not elegant. Chaucer is preceded in this usage by the author of *Piers Plowmans Crede*, edit. 1554. sign. B. i. b.

————— a frere on a bench,

A greet chorl and *a grym* —————

That is, *a grim one*.

ABANDONE. See *Th. Anim.* p. 48.

ABLE, Fr. fit, proper. *Ch. Prol.* ver. 165.

ACERTAINED, confirmed in opinion. *Ch. F. L.* ver. 568. Fr. *acertener*. Urry has discarded the old legitimate spelling, and substitutes the modern *ascertained*.

ACCORD, Fr. agreement. *Ch. Prol.* ver. 840, and *F. L.* 132.

ACCORD, Fr. to agree. *Ch. Prol.* ver. 832.

- ACCORDING, agreeing. *Ch. F. L.* ver. 112. See the note, p. 286.
- ACHATE, Fr. purchase. *Ch. Prol.* ver. 573.
- ACHATOUR, Fr. a purchaser, a caterer. *Ch. Prol.* ver. 570. *Acatours* pour acheteurs, empteores. Lacombe Dict. du Vieux Lang. Fr.
- ACOMBERD, Fr. encumbered. *Ch. Prol.* ver. 510.
- ADASED, stupified. *Ch. S. P. I.* ver. 20. *Dazed* is still used, in this sense, in the North of England.
- ADRADDE, Sax. afraid. *Ch. Prol.* ver. 607.
- ADRYH, probably from the Fr. *adroit*, promptly, quickly. *Gow.* See *Illustr.* p. 278.
- AFILE, Fr. to file, polish. *Ch. Prol.* ver. 714.
- AFFYAUNCE, fidelity. *Ch. S. P. II.* ver. 84. Chaucer uses, in the *Romaunt of the Rose*, the verb *affie* for to *trust*.
- AFYN, at last. *Gow. I.* ver. 77. So, in the romance of *Emare*, ed. Ritson, *Met. Rom.* vol. ii. 242.
- When they wer well at ese *afyne*,
Both of brede ale and wyne,
They rose up, &c.
- AGNUS CASTUS, *Ch. F. L.* ver. 160, &c. The emblem of chastity. The ancients supposed that it promoted chastity. See Swan's *Speculum Mundi*, edit. 1635. ch. 6. sect. 4.
- AKETON, OR HAKETOUNE. See *Th. Anim.* p. 36.
- ALE, London. See *Illustr.* p. 253.
- ALE, Southwark. See *Illustr.* p. 253.

ALE-STAKE, a stake set up before an Ale-house, by way of sign. *Ch. Prol.* ver. 669. See also *Illustr.* p. 253. Mr. Warton is mistaken in supposing that Chaucer intended, by this word, a *may-pole*, *Hist. Eng. Poet.* vol. i. 60.

ALICHE, alike. *Gow.* See *Illustr.* p. 278.

ALGEZIR, a city of Spain. *Ch. Prol.* ver. 57.

ALISANDRE, Alexandria, a city in Egypt. *Ch. Prol.* ver. 51.

ALLER, the genitive plural of *alle* from the Sax. *ealra*. *Ch. Prol.* ver. 588, ver. 801. The former of these examples, Mr. Tyrwhitt observes, *hir aller*, would be properly rendered in Latin *eorum omnium*.

ALS, also. *Gow.* I. ver. 16.

AMBLENDE, ambling. *Gow.* See *Illustr.* p. 277.

AMONGES, Sax. among. *Ch. Prol.* ver. 761. a trissyllable. So Gower has *amongest*, *Conf. Am.* lib. viii. fol. 187. b.

I stonde as one *amongest* all.

AMORWE, on the morrow. *Ch. Prol.* ver. 824.

So Chaucer writes *morwe*. In *Pierce Plowman's Crede*, we have *morwetide* for *morrow-tide*, sign. A. ii. b. edit. 1554.

AND, Sax. if. *Ch. Prol.* ver. 768. Often so used by Chaucer.

ANELACE, a kind of *knife* or *dagger*, usually worn at the girdle. *Ch. Prol.* ver. 359. See the Gloss. to M. Paris in V. *Anelacius*. In that passage of M. Paris, where Petrus de Rivallis

is mentioned as *gestans anelacium ad lumbare quod clericum non decebat*, it may be doubted, says Mr. Tyrwhitt, whether the wearing of an anelace simply, or the wearing it *at the girdle*, was an indecent thing in the clerk. In the picture of Chaucer, which is inserted in some copies of Hoccleve's *De regimine principis*, he is represented with a *knife* hanging from a button on his breast. See MSS. Harl. 4866, Cott. Otho, A. xviii, and Mr. Geo. Nicol's MS. See also the portrait of Chaucer from Lord Stafford's MS. A very ingenious antiquary has remarked, that the Irish *skean* or *scian*, formerly worn by the Irish princes, answered to the English *anelace*, and the knights' *miséricorde* of the middle ages; and was also worn as an ornament. He notices also the *anelaces* hanging to the girdles of the Franklein and the five city-mechanicks, ver. 370; but he adds, what indeed is highly curious, that the *anelace which hangs from a button on the breast of Chaucer* in his portrait given amongst the illustrious heads, closely resembles the Irish *skean*, as delineated in No. XIII. of *Collect. de Reb. Hib.*—Walker on the Dress of the Irish, p. 29.

ANNOY, subst. Fr. trouble. *Ch. F. L.* ver. 389.
As in the Rom. of the R. ver. 4404. ed. Urr.

Well more *annoie* is in me
Than is in thee of this mischaunce.

APRIL. The month so called. *Ch. Prol.* ver. 1.

I would prefer the reading, as in some manuscripts, of *Aprylle*, which might be pronounced in three syllables. We should thus discard the disgusting dissyllabick pronunciation of *whanne*, which Mr. Tyrwhitt indeed is not eager to defend, although he has adopted it, in conformity to his own scansion of the verse. Or we might read, in three syllables, *Aperyll*; which was not an uncommon orthography, and thus bespeaks its derivation. On a monumental stone in Wednesbury Church, C^o. Stafford, the word is thus written. "Of your Charite praye for the solles of John Comberfort gentylman and Ann his wyffe: the whyche John departed the xxii day of *Aperyll*, in the yere of our Lord God mcccclix." The old poets also have *Averill*.

ARETTE, Fr. to impute to. *Ch. Prol.* ver. 728.

ARIST, arose. *Gow.* See *Illustr.* p. 277.

ARRERAGE, Fr. arrear. *Ch. Prol.* ver. 604.

AVANCE, Fr. to advance, to profit. *Ch. Prol.* ver. 246. *Ch. S. P.* II. ver.

AVANT, Fr. boast. *Ch. Prol.* ver. 227. Usually written in our old Romances *avaunt*.

AVENTURE, Fr. adventure. *Ch. Prol.* ver. 846, *Ch. F. L.* ver. 460.

AVERROIS, Ebn Roschd, an Arabian physician of the twelfth century. *Ch. Prol.* ver. 435.

AVICEN, Ebn Sina, an Arabian physician of the tenth century. *Ch. Prol.* ver. 434.

AUTENTICK. See *Th. Anim.* p. 48.

AYEN, AYENST, Sax. again, adv. *Ch. F. L.* ver. 105, 419, 466; against, prep. *F. L.* ver. 291.

B.

BALLED, *bald.* *Ch. Prol.* ver. 198.

BARGARET, Fr. *bergerette*, a pastoral song, a song *du berger*, of a shepherd. *Ch. F. L.* ver. 348.

BAREN, Sax. bore. *Ch. Prol.* ver. 723.

BARRE, Fr. a stripe. *Ch. Prol.* ver. 331. *Barres* of this kind were called *cloux* in French, Mr. Tyrwhitt says; and were an usual ornament of a girdle. See also Warton's *Hist. Eng. Poet.* p. 377, 426. *Clavus* in Latin, from which the French *cloux* is derived, seems to have signified, Mr. Tyrwhitt adds, not only an outward border, but also what we call a *stripe*. Montfaucon, t. iii. part i. c. vi. A *bar* in heraldry, is a narrow *stripe* or *fascia*.

BARRE, a bar of a door. *Ch. Prol.* ver. 552.

BAUDKYN, Gow. *Test.* p. 88. Cloth of silk and gold thread. Brocade. Henry III. presented to the Abbey of St. Alban's many vestments of the stuff called *baldokyn*, (not of silk merely, but a sort of tissue,) one of which was called *vinea* from the figure of a vine, and the other *paradise* from a figure of Adam driven out: these were very rich, and the ground was embroidered with these figures: Richard also, the brother of

Henry, gave two *baldokyns*. See Newcome's Hist. of St. Alban's, p. 409. Eleanor Bohun, Duchess of Gloucester, who died in 1399, bequeathed a vestment, of which the ground is "de *baukyn blue* diapres des autres colours," to the Abbey of Walden. See Nichols's Collect. of Royal Wills, p. 179. *Baldekinum*—pannus omnium ditissimus, cujus utpote stamen ex filis *auri*, subtegmen ex *serico*, textitur. Gloss. Matt. Paris, edit. Watts. See also Du Cange. in V. It is mentioned as part of a rich convoy in the ancient Romance of Merlin, P. ii. Ellis's Metr. Romances, vol. i. 285. The convoy is described

Full of ich maner prey;
Of venisoun, and flesch, and brede,
Of brown ale, and win white and rede,
Of *baudekins*, and purple pall,
Of gold and silver, and cendal.

BAUDRIK, a girdle or sash. *Ch. Prol.* ver. 116.

Usually a *belt of leather*, so called, from *bau-droieur*, the currier who prepared the skins for this purpose; *baudraius*, Lat. Infim. So *bau-droyer*, coria polire. Lacombe, Dict. du vieux Lang. de France. This baudrick of the Yeoman, however, as Mr. Strutt has observed, seems to have been a sash passed over the shoulder; for Chaucer had before mentioned a *belt* as a part of his dress.

BAUTTE. Qu.? See *Illustr.* p. 264.

Bz, been. *Ch. F. L.* ver. 44.

BEGUYN. See *Th. Anim.* p. 42.

BEHIGHT, Sax. assure. *Ch. F. L.* ver. 396.

BELMARIE. *Ch. Prol.* ver. 57. Mr. Tyrwhitt can not find any country of this name in any authentick geographical writer; but observes, that Froissart mentions *Benamarin* among the kingdoms of Africa. In his note on the passage, he offers a reason for supposing *Belmarie* to be a corruption of that word,

BEN, Sax. to be. *Ch. Prol.* ver. 141, 167.

———— are. *Gow. I.* ver. 90, *Ch. Prol.* ver. 764, 820.

———— been. *Ch. Prol.* ver. 361, 465.

BENOME, took away. *Ch. S. P.* II. 70. From the Sax. *benime*. As in the *Rom. of the Rose*, ver. 1509. Narcissus

———— was for thrust in grete distresse

Of herte, and of his werinesse,

That had his breth almost *benomen*.

BERNARD, a physician of Montpelier in the thirteenth century. *Ch. Prol.* ver. 436.

BESANTE. See *Th. Anim.* p. 36.

BESMOTRED, Sax. smutted. *Ch. Prol.* ver. 76.

BESY, busy. *Ch. S. P.* I. ver. 11. So used by Chaucer, *C. T.* ver. 2855. See the note, p. 297.

BIGONE, begone. *Ch. F. L.* ver. 186.

BIGOTT. See *Th. Anim.* p. 42.

BIT, BYT, biddeth. *Gow. Illustr.* p. 140, *Ch. Prol.* ver. 187. Mr. Tyrwhitt has observed, that Chaucer frequently abbreviates the third

person singular of the present tense in this manner; as *rit* for *rideth*; *stant* for *standeth*, &c. Gower does the same.

BLANCMANGER, a very different dish in the time of Chaucer, from that which is now so called. In the Ancient Forme of Cury, it is also written *Blomanger*. The receipt for making it notices rice, and capons, and almond milk, and fried almonds, &c. as the component parts. See Pegge's Forme of Cury, &c. p. 102.

BOISTOUSLY, roughly. *Ch. F. L.* ver. 595. This adverb occurs in the *Canterb. Tales*, and the adjective *boistous* repeatedly.

BOKELER, Fr. a buckler. *Ch. Prol.* ver. 112.

BORAS, Fr. *borax*. *Ch. Prol.* ver. 632.

BORDE, Sax. a table. *Ch. Prol.* ver. 52. The knight is here placed at the head of the table; he hadde often *begonne the borde* above all nations. This term of chivalry, to *begin the board*, says Mr. Warton, is to be placed in the uppermost seat of the hall. See Anstis, *Ord. of the Garter*, i. App. p. xv. "The earl of Surry *began the borde* in presence: the earl of Arundel washed with him, and satt both at the first messe.—*Began the borde* at the chamber's end;" that is, sate at the head of that table which was at the end of the chamber. This was at Windsor, in 1519.—In a celebration of the feast of Christmas at Greenwich, in 1488, "the duc of Bedeford *beganne the table* on the right side of the hall, and next untoo hym

was the lord Dawbeneye, &c." Leland, Coll. vol. iii. 237, edit. 1770. See Warton's Hist. Eng. Poet. vol. i. 172.

BOTE, Sax. remedy, profit. *Ch. Prol.* ver. 426, *Ch. F. L.* ver. 83. So, in Pierce Plowman's Crede, the disappointed Piers exclaims, (sign. B. iii. ed. 1554,)

Than seide I to my self, here is no *bote*,
Here pride is the Pater noster, &c.

BRACER, Fr. armour for the arm. *Ch. Prol.* ver. 111.

BRASE, make ready. *Ch. S. P. I.* ver. 45.

BRAST, Sax. burst. *Ch. F. L.* ver. 490.

BRAYED, started, awaked. *Ch. S. P. I.* ver. 35.

So, in the Canterbury Tales, ver. 4283.

And with the falle out of hire slepe she *braide*.

BREADE, Sax. breadth. *Ch. F. L.* ver. 43.

BRENNING, burning. Sax. *Ch. F. L.* ver. 408.

"The *sunne-brenning*," the burning of the sun. *Brenningly* is used for *hotly* in the Canterb. Tales. See also Wicliffe's translation of the Bible: "The *sunne* shall not *brenne* thee by day, &c."

BRET-FUL, brimful. *Ch. Prol.* ver. 689. So Mr. Warton explains the word. Mr. Tyrwhitt says, that the sense is much more clear than the etymology. The etymology I confess myself at a loss to illustrate; but I can produce an example of the word in Piers Plowmans Crede, and in a

passage which is certainly a masterly painting,
Sign. B. i. b. edit. 1554.

a frere on a bench,
A grete chorl and a grym, growen as a tonne;
With a face so fat, as a ful bleddere,
Blowen *bretful* of breth, and as a bagge honged
On bothen his chekes, &c.

BRIDDES, Sax. brides. *Ch. F. L.* ver. 37. So
thridde for *third*, no less frequent in our elder
writers.

BROCHE, Fr. a kind of buckle or clasp. *Ch. Prol.*
ver. 160. Here intended for a breast-pin. It
was no doubt a very fashionable female orna-
ment, since we find not only the Prioress thus
decorated with it, but the knights also particu-
larly intent on offering the ladies in the Court
of Lycamedes "*broche* and ring," in order to
discover Achilles, who, they concluded, would
reject both "*broche* and ring." See the an-
cient romance of *The Battell of Troy*, cited
in this work, p. 165, 166. See also *Illustr.*
p. 235.

BUXOMNESSE, obedience, humility. *Ch. Illustr.*
p. 132. From *buxum*, yielding; frequent in
our old writers. Sax. *bocrum*.

BURDOWN, Fr. the bass, a humming noise, as Mr.
Tyrwhitt explains the word; referring to Du
Cange, in *V. Burdo*. *Ch. Prol.* ver. 675.
"Bare a stiff burdoun," i. e. *sang the base*;"
or, as Speght's Glossary adds, "a deep base."

Nevertheless, some may prefer, in explanation, the *burden* or *chorus* of the song.

BY AND BY, exactly, distinctly. *Ch. F. L.* ver. 59, 145. By and by, *sigillatim*, Prompt. Parvulorum, as cited by Mr. Tyrwhitt. And, when he cites, from the *Romaunt of the Rose*, ver. 4581. "These were his wordis *by and by*," as an illustration of the meaning already given; I think that he is confirmed, in his opinion, by a passage in *A pleasaunte Pathe-waye leadynge to an honest lyfe*, &c. bl. l. 4to. sans date, Sign. A. i. b. Where a youth desires counsel of an old man, who promises to give it, and who gives it under regular heads: the young man professes himself all attention, and says,

Therefore when it shall please you, saye on *by and by*.

BYHOVE, Sax. to advantage. *Ch. Illustr.* p. 131.

BYTHE, beeth. *Ch. S. P. I.* ver. 9.

C.

CAPPE, *Lat.* A cap, or hood. *To set a man's cap*, to make a fool of him. *Ch. Prol.* ver. 588.

CARLE, a churl, a hardy country fellow. *Ch. Prol.* ver. 547. Brit. *carl*, a miser. Angl. Sax. *carl*, masculus, rusticus. The word is used by Spencer in both senses.

CARPE, to talk. *Ch. Prol.* ver. 476. Lyndsay, speaking of the Scottish poets, says, "Stewart of Lorne will *carp* richt curiouslie." See Chalmers's Lyndsay, Gloss. in V. where other instances of *carp*, in this sense, are cited.

CAS, Fr. chance. *Ch. Prol.* ver. 846.

CATEL, *Ch. Prol.* ver. 542. Mr. Tyrwhitt here interprets the word by *goods, valuable things of all sorts*; that is, as we now say, *chattels*. But perhaps the learned critick is, in this instance, mistaken. The Plowman is described paying his tithes, full faire and well, both of his proper *swink*, that is, the tithes of his own personal *labour*, and of his *catel*, that is, *cattle*. The poet seems to intend such distinction.

CELLE, Lat. a religious house, subordinate to some great abby. *Ch. Prol.* ver. 170. Of these *cells* some were altogether subject to their respective abbies, who appointed their officers, and received their revenues; while others consisted of a stated number of monks, who had a prior sent them from the abby, and who paid an annual pension as an acknowledgement of their subjection; but, in other matters, acted as an independent body, and received the rest of their revenues for their own use. These *priories* or *cells* were of the same order with the abbies on whom they depended. See Tanner, Pref. Not. Monast. p. xxvii.

CERRIALL. See *Th. Anim.* p. 53.

CHANTERIE, an endowment for the payment of a

priest, to sing mass agreeably to the appointment of the founder. *Ch. Prol.* ver. 512. The number of *Chanteries* and *Free Chapels* (for they are so classed together) before the Dissolution of Monasteries, &c. is stated to be in England and Wales, as rated for the payment of first-fruits and tenths, 2374. See Weever's *Funeral Monuments*, fol. edit. 1631, p. 192.

CHEPE, Cheapside in London. *Ch. Prol.* ver. 756. The old distinctions of *East and West Chepe*, however, were not confined to what is now known merely as Cheapside. See Stow, *Newcourt*, &c. "The standarde in *Chepe*." *Fabian's Chron.* ii. 334.

CHERUBINNES FACE, *Ch. Prol.* ver. 626. Mr. Tyrwhitt says, that H. Stephens (*Apol. Herod.* l. i. c. xxx.) quotes the same thought from a French epigram :

Nos grands docteurs au *Cherubin visage*, &c.

CHESE, Sax. choose. *Gow.* I. ver. 61. Repeatedly so used by Chaucer, and the author of the *Vis. of P. Plowman*.

CHEVACHIE, an expedition. *Fr. Ch. Prol.* ver. 85. Mr. Warton has hastily explained it, *riding, exercises of horsemanship*; and cites the *Complaint of Mars and Venus*, ver. 144. edit. Urr. Where Urry's glossary terms it *riding in state*. But Mr. Tyrwhitt, in a note, observes that it most properly means an expedition with

a small party of cavalry ; but is often used generally for any military expedition. Holinshed calls it *a rode*. See also Du Cange in V. *Chevalchia*. Equitatio ad quam tenebantur vassalli, quando foedalis dominus pergebat in exercitum.

CHEVALRIE, Fr. knighthood ; the manners, exercises, and valiant exploits, of a knight. *Ch. Prol.* ver. 45.

CHILDE, a youth. *Ch. F. L.* ver. 259. Here used to designate the *pages* or *henchmen*, in a preceding line ; or, more properly speaking, the *young esquiers* of the respective knights. Tristram, after being dubbed Squire by Calidore, is called *Child*, by Spencer. Sir Tryamour, in the romance of that name, is also repeatedly called the *Child* before he was made a knight.

CHISTE, chest. *Gow. I.* ver. 34. Lat. *cista*. In some MSS. it is written *kiste*.

CITRINATION. See *Th. Anim.* p. 43.

CLAPSED, clasped. *Ch. Prol.* ver. 275.

CLERK, a man of learning. *Ch. Prol.* ver. 482.
So the *Clerk* of Oxenforde.

COFRE, Fr. a chest. *Gow. I.* ver. 23, &c. *Ch. Prol.* ver. 300.

COKE, Lat. a cook. *Ch. Prol.* ver. 381.

COME HITHER, LOVE, TO ME, *Ch. Prol.* ver. 674.
Supposed by Mr. Tyrwhitt to be the beginning, or burthen, of some known song.

COMPACE, COMPAS, Fr. a circle, or ring. *Ch. F. L.* ver. 163, 343.

COMPERE, Fr. an equal, a companion. *Ch. Prol.* ver. 672. Thus Beelzebub is styled by Milton "the bold *compeer*" of Satan, P. L. B. i. 127.

CONTRAIRE, Fr. contrary, opposite. *Ch. F. L.* ver. 82.

COPPE, Sax. the top of any thing. *Ch. Prol.* ver. 556.

CORSERE, for *courser*, a war-horse. *Ch. F. L.* ver. 264.

COSIN, adj. allied. *Ch. Prol.* ver. 744.

COVERCHIEFS, Fr. head-cloaths *Ch. Prol.* ver. 455.

COVINE, Fr. Secret contrivances. *Ch. Prol.* ver. 606.

COUNTOUR, *Ch. Prol.* ver. 361. Though this word has been considered by Mr. Tyrwhitt as unintelligible, some light is thrown upon the usage of it, I think, in the notes, *Illustr.* p. 249, 250. A Countour, one deputed on especial business into other *Counties* besides his own.

COURTEPY, Teut. a short cloke, or gown. *Ch. Prol.* ver. 292. Mr. Tyrwhitt calls it a *short cloke of coarse cloth*, from the Teutonic *kort curtus*, and *pige penula coactilis ex villis cras-sioribus*. Kilian in VV. Mr. Strutt admits that the *courtepy* was certainly an upper garment, and worn by women as well as men in Chaucer's time; but believes that it belonged more properly to the former than to the latter,

and that, if Chaucer be correct, it was the same as the *cote* or gown. For, in the Romance of the Rose, what William de Lorris calls a *cote*, Chaucer has translated a *courtepy*, meaning in that place a woman's gown.

COUTHE, knew, was able. *Gow.* II. ver. 31.
Ch. Prol. ver. 392.

—— known. *Ch. Prol.* ver. 14.

COUDE, knew, was able. *Ch. Prol.* ver. 94, 95.

CRAFTELY, skilfully. *Sax. Ch. F. L.* ver. 339.

So *craftesman*, in the *Canterb. Tales*, is a *man of skill*.

CRASED, crazed, injured in understanding. *Ch. S. P. I.* ver. 19.

CRISPE. See *Th. Anim.* p. 40.

CRISTOFRE, *Ch. Prol.* ver. 115. See *Illustr.* p. 232.

CROPPES, *Sax.* the extremities of the shoots of vegetables. *Ch. Prol.* ver. 7.

CRULL, *Sax.* curled. *Ch. Prol.* ver. 81.

CULPONS, *Fr.* Shreds. *Ch. Prol.* ver. 681.

CUNNYNGE, subst. knowledge. *Ch. S. P. I.* ver. 61.

CURTEIS, *Fr.* courteous. *Ch. Prol.* ver. 99.

CUTTE, *to draw.* *Ch. Prol.* ver. 837. See the note, *Illustr.* p. 269.

D.

DAMASCENE, Johannes Mesue Damascenus, an Arabian physician, in the eighth and ninth centuries. *Ch. Prol.* ver. 435.

DANGER, custody. *Ch. Prol.* ver. 665. — See the note, *Illustr.* p. 262. and the *Rom. R.* ver. 1470. ed. Urr.

Narcissus was a bachilere,

That love had caught in his *daungere*.

DEBONAIRE, sweet, agreeable. *Gow.* II. ver. 37. *Doux, bon, &c.* Gloss. *Fabliaux, &c.* edit. Meon, vol. i. 435.

DEIS, *Ch. Prol.* ver. 372. The word *Deis* occurs so frequently in our old authors, that it may be worth the while, says Mr. Tyrwhitt, to endeavour to give a more satisfactory explanation of it than is to be found in the Glossaries. “ I apprehend that it originally signified the *wooden floor* (*D'ais*, Fr. *De assibus*, Lat.) which was laid at the upper end of the hall, as we still see it in College-halls, &c. That part of the room therefore, which was floored with planks, was called the *Dais*, the rest being either the bare ground or at best paved with stone; and being raised above the level of the other parts it was often called *the high Dais*. In royal halls there were more *Dais* than one, each of them probably raised above the other by one or more steps; and that where the King sate was called *the highest Dais*. At a dinner, which Charles V. of France gave to the Emperour Charles IV. in 1377, Christine de Pisan says, *Hist. de Ch. V. P.* iii. c. 33, cinq *dois* [*dais*] avoit en la sale plains de Princes et de Barons, et autres tables par-

tout.—et estoient les *deux grans dois* et les dreçouers fais de barrieres a l'environ.

“ As the principal table was always placed upon a *Dais*, it began very soon, by a natural abuse of words, to be called itself a *Dais*, and people were said to sit *at the Dais*, instead of *at the table upon the Dais*. It was so in the time of M. Paris. Vit. Abb. p. 1070. Priore prandente ad magnam mensam, quam *Deis* vocamus.

“ Menage, whose authority seems to have led later antiquaries to interpret *Dais*, a canopy, has evidently confounded *Deis* with *Ders*. *Ders* and *Dersellet*, from *Dorsum*, as he observes, meant properly the hangings at the back of the company, Du Cange, v. *Dorsale*; but as the same hangings were often drawn over so as to form a kind of canopy over their heads, the whole was called a *Ders*. Christine, P. iii. c. 41. Sus chascum des trois (the Emperour and the Kings of France and Bohemia) avoit un ciel, distincte l'un de l'autre, de drap d'or à fleurs de lis; et par-dessus ces trois en avoit un grant, qui couvroit tout au long de la table, et tout derriere eux pendoit, et estoit de drap d'or. This last *ciel*, or canopy, which covered the whole length of the table, and hung down behind the company, was a *Ders*. That it was quite a different thing from a *Deis*, appears from what follows:

A l'autre *dois* [*dais*] auplus près (she says) seoit—le Dauphin, (and others.) Et sus le chief du Dauphin avoit un ciel, et puis un autre pardessus qui toute la table couvroit.

Dais here plainly means *a table*. The Dauphin sate *at the second table*, and had a canopy over his own head, and another which covered the whole table. In short, one of Menage's own citations, if properly corrected, will fully establish the distinct senses of these two words.

Ceremon. de Godefroy, p. 335. Le Roy se vint mettre à table *sur un haut Ders*. (read *Deis*) fait et préparé en le grand salle du logis Archiepiscopal, *sous un grand Ders*, le fond du quel estoit tout d'or. He has another citation from Martene, *de Mon. Rit.* l. i. c. xi. p. 109. in which he himself allows, that *Dasium*, the same as *Dais*, must signify *un estrade*, a raised floor. It appears from the same citation, that the assent to the *Dasium* was by more steps than one."

DELICES, delicacies, dainties. Gow. II. 29. Lat. *deliciæ*. Spenser uses the word *delices* in the general sense of *pleasure*. Milton employs *delicacy* in Gower's sense of *delices*, P. L. v. 333.

DELIVER, Fr. nimble. *Ch. Prol.* ver. 88. Chaucer also uses *deliverly* for *nimbly*. Mr. Tyrwhitt says, that the word is plainly formed from the French *libre*; and that the Italians use *suelto*, or *sciolto*, in the same sense.

DELVE, Sax. to dig. *Ch. Prol.* ver. 538. “*Delvers and dichers*,” P. Pl. Vision.

DEMURE, grave, steady. *Ch. S. P. II.* ver. 55.

DEPARTED, Fr. to part, separate. *Ch. F. L.* ver. 193. So in Gower, *Illustr.* p. 278. “*Departed even of white and blew*.”

DETTELES, free from debt. *Ch. Prol.* ver. 584.

DEYER, Sax. a dyer. *Ch. Prol.* ver. 364.

DIKE, Sax. to dig, to make ditches. *Ch. Prol.* ver. 538. See V. *Delve*.

DINTES, Sax. strokes, blows. *Ch. F. L.* ver. 290.

DISEASE, (*disese*,) Fr. uneasiness, trouble. *Ch. F. L.* ver. 377. *Ch. S. P. II.* ver. 119.

DISPENCE, Fr. expence. *Ch. Prol.* ver. 443.

DISPITOUS, angry to excess. *Ch. Prol.* ver. 518.

DO, for *done*. Sax. *Ch. F. L.* ver. 448. As in the romance of *Libeaus Disconus*:

Whan he hadde *do* that dede,

To Glastingbery he yede.

DOMBE, Sax. dumb. *Ch. Prol.* ver. 776.

DOME, Sax. judgement, *Ch. F. L.* ver. 306.

DONE, for *do*. Sax. *Gow. B. Pref.* p. 139.

DORMANT, Fr. fixed, ready. *Ch. Prol.* ver. 355.

This meaning Mr. Tyrwhitt illustrates from Froissart, V. iii. c. 52. “*Les vaisseaux qui là dormoient à l'ancre*.”

DOSEIN, Fr. a dozen. *Ch. Prol.* ver. 580.

DOUSEPERIS, Fr. The twelve peers of France. *Ch. F. L.* ver. 516. Often recorded by this

name in our elder writers. Robert of Gloucester, in his Chronicle, calls them *dozperes*. Spenser has adopted, from Skelton, according to Mr. Warton, the usage of this word in the singular number, and likens Braggadocchio to a *doughty doucepere*, F. Q. iii. x. 31.

DRAGGES, Fr. drugs. *Ch. Prol.* ver. 428.

DUBBE ME KNIGHT, *Illustr.* p. 166. Mr. Tyrwhitt supposes, that this phrase is derived from the *stroke*, with a sword or otherwise; which was a principal ceremony at the creation of a knight. It was called in French *la colée*, from the Lat. *colaphus*. The word *dubbe* is better illustrated under the word *adouber*, in Gloss. Fabliaux, &c. edit. par Barbazan, nouv. ed. par Meon. which indeed renders Mr. Tyrwhitt's derivation of *dubbe* from the Islandick *dubban*, to strike, somewhat questionable. *Adouber* or *adoubir*, then, is thus explained. “Habiller, équiper, armer, garnir, arranger, *faire un Chevalier*, le revêter et l'armer des vêtemens et armes de la Chevalerie: du mot Latin *adaptare*, qui a ces significations, et non pas d'*adoptare*, adopter, comme le prétend M. Du Cange. Dans le *Roman d'Auberi*, on lit :

Mult se hasterent pour lor maus anemis,
Raoul l'*adoube* qui estoit ses amis;
Premiers li chauce ses esperons massis,
Et puis li a le branc où costel mis,
En col le fiert, s'i com il ot apris.

E.

ECCLESIAST, an ecclesiastical person. *Ch. Prol.* ver. 710.

ELLES, else. *Gow. I.* ver. 57. *Ch. Prol.* ver. 377.

ELOY, ST. *Ch. Prol.* ver. 120. See *Illustr.* p. 234.

EMBROUDED, Fr. embroidered. *Ch. Prol.* ver. 89, and *F. L.* ver. 330. From the French *broder*, originally (Mr. Tyrwhitt says) *border*.

ENARMYD, armed. *Ch. S. P. II.* 74. A term of heraldry, signifying that the horns, hoofs, beak, or talons, &c. of any beast or bird of prey (being their *weapons*) are of a different colour from those of their bodies. See also the note, p. 304.

ENTREE, Fr. See the note, *Gow. Fr. P.* p. 105.

ENVYNYED, Fr. stored with wine. *Ch. Prol.* ver. 344. Here the printed copies, before Mr. Tyrwhitt's edition, read *viendid*, which Mr. Warton explains by *vianded*. Mr. Tyrwhitt, however, having found *envynyed* in two MSS. justly preferred this reading, which is also confirmed by other MSS. Cotgrave, as Mr. Tyrwhitt has observed, gives *enviné* in the same sense, *Fr. Dict.*

ER, adv. Sax. before. *Ch. F. L.* ver. 28, &c.

ERE, Fr. to plough. *Ch. Prol.* ver. 888.

ERLICHE, early. *Gow. I.* ver. 41.

EROS. See *Th. Anim.* p. 50, &c.

ERST, first. *Ch. Prol.* ver. 778. Superlative from the Sax. *er*.

ESED, Fr. accommodated. *Ch. Prol.* ver. 29.

“Wel esed,” *bien aisés*. The later French usage of *aise* singular, and *aises* plural, unaccented, is in Mr. Tyrwhitt’s opinion a corruption.

ESTATELICH, stately. *Ch. Prol.* ver. 140.

EVERICH, EVERICHON, Sax. every one of many.

Ch. Prol. ver. 373, and *F. L.* ver. 151.

EXEMPLAIRE, Fr. exemplary. *Ch. F. L.* ver. 502.

EYEN, Sax. eyes. *Ch. Prol.* ver. 152, 201.

F.

FALDING, *Ch. Prol.* ver. 392. According to Skinner, who derives the word from the Angl.-Sax. *feald*, (plica,) a kind of coarse cloth. However that may be, says Mr. Tyrwhitt, Helmoldus speaks of *indumenta lanea*, probably coarse enough, *quæ nos appellamus Faldones*, Chron. Slav. l. i. c. i. *Fallin* in Irish, according to Llhuyd, signifies a mantle. Giraldus Cambrensis, as Mr. Tyrwhitt and Mr. Walker have shewn, describes the Irish clothed in *phalingis laneis*: “Phalingis laneis quoque palliorum vice utuntur, seu braccis caligatis seu caligis braccatis, et his plerumque colore fucatis.” Topog. Hib. dist. 3. c. 10. From the Promp-

torium Parvulorum Mr. Tyrwhitt also cites *Faldyng cloth*, which is there rendered *amphibalus*, *birrus*; and *Row cloth*, as *faldyng* and other like, which is rendered *endromis* and also *amphibalus*. See Du Cange in V. *Amphibalus*.

FANTASY, Fr. fancy. *Ch. S. P. I.* ver. 24.

FARSED, stuffed, filled. *Ch. Prol.* ver. 233. From the French *farcir*. This was formerly a very common word in cookery, and is now changed into *forced*; and we say *forced-meat*, instead of *farced*. The substantive *farsure* was also used for *stuffing*. See Pegge's Gloss. *Forme of Cury*, p. 134, 136.

FASTE, faced, i. e. carried a false appearance, an appearance of ignorance. *Gow. I.* ver. 16.

FAYRE, Sax. fair. *Ch. Prol.* ver. 204, 234.

——— fairly, gracefully. *Ch. Prol.* ver. 94, 275.

FEINE, Fr. to feign. *Ch. Prol.* ver. 738.

FEINTISE, dissimulation. *Ch. F. L.* ver. 549. So, in the translation of Alain Chartier's *La Belle Dame sans mercy*, ver. 387. "a mouth without *feintise*." Fr. And in P. Pl. Crede, edit. 1554. Sign. B. i. b.

And we ben founded fullliche, without *feintise*.

FELAWSHIP, Sax. company. *Ch. Prol.* ver. 476.

FELE, Sax. many. *Ch. F. L.* ver. 5. So, in P. Pl. Crede, Sign. B. i. edit. 1554.

——— dores ful stronge,

Fermerye, and fraitur, with *fele* mo houses.

Again, Sign. C. i. b. "*fele* wise," i. e. many ways.

FERE, viz. *in fere*, together. *Ch. F. L.* ver. 71, 351, 369.

FERME, Fr. a farm. *Ch. Prol.* ver. 253.

FERMENTATION. See *Th. Anim.* p. 37.

FERRE, Sax. further. *Ch. Prol.* ver. 48. The comparative of *fer*, far. Repeatedly used by Chaucer. *Ferrer*, Mr. Tyrwhitt observes, is used at length by Peter of Langtoft. So, I may add, in *P. Pl. Crede*, Sign. B. i. edit. 1554.

Then walkede I *ferrer*, and went al abouten.

But the romance of *Ywayne and Gawin* supports Chaucer, ver. 435.

And I durst folow him no *ferr*.

FERREST, furthest. *Ch. Prol.* ver. 496.

FERTHING, Sax. a farthing ; any very small thing. *No ferthing*—of grese. Not the smallest spot of grease. *Ch. Prol.* ver. 134.

FETISE, well made, neat. *Ch. Prol.* ver. 157.

FETISELY, neatly, properly. *Ch. Prol.* ver. 124.

FETTE, fetched. *Ch. Prol.* ver. 821.

FIDEL, Sax. a fiddle. *Ch. Prol.* ver. 298. See also the *Illustr.* p. 242.

FINCH, Sax. a small bird. *To pull a finch.* *Ch. Prol.* ver. 654. This was a proverbial expression, signifying, Mr. Tyrwhitt says, *To strip a man, by fraud, of his money, &c.* See *Rom. of R.* ver. 5983.

If I may gripe a riche man,
 I shall so *pulle* him, if I can,
 That he shall in a fewe stoundes
 Lese all his markes and his poundes.—
 Our maidens shall eke *plucke* him so,
 That him shall neden *fethers* mo,—

See also ver. 6820.

Withoute scalding they hem *pulle*.

FLORENCE. See *Th. Anim.* p. 51.

FLOYTING, playing on the flute. *Ch. Prol.* ver. 91. The instrument is called, as Mr. Tyrwhitt observes, a *floite*, in Chaucer's *House of Fame*, B. iii. 133. The first syllable, Mr. Tyrwhitt adds, for a time retained the broad sound of its original: See Du Cange, V. *Flauta*, and Kilian, V. *Fluyte*. In some copies *floyting* is changed to *flowting*.

FOLWE, Sax. to follow. *Ch. Prol.* ver. 530.

FONDE, Sax. to try. *Gow. B. Pref.* p. 141. So used by Chaucer, *Canterb. Tales*, ver. 4767, 9284. ed. Tyrwhitt.

FOR, Sax. Conj. *quia*, Lat. *pour ce que*, Fr. Because that. *For* that him luste to ride so. *Ch. Prol.* ver. 102.

FOR, Sax. Prep. *pro*, Lat. *pour*, Fr. It is often prefixed to verbs in the infinitive mood, in the French manner. *For to tellen*, *pour dire*. *Ch. Prol.* ver. 73. *For to don*, *pour faire*. 78. *For to han ben*, *pour avoir été*. 754.

FORAGE. See *Th. Anim.* p. 44.

FORPINED, Sax. wasted away. *Ch. Prol.* ver. 205.

FORSHRONKE, quite shrunk. *Ch. F. L.* ver. 488.

For, in composition, being *intensive* of the signification of the word to which it is joined.

FORSTER, Fr. a forester. *Ch. Prol.* ver. 117.

Written *fostere*, in his translation of the Rom. of the Rose, ver. 6329. And so used by Spenser, *F. Q.* iii. i. 12.

FORTHY, therefore. *Gow. I.* ver. 113. As in Chaucer, *C. T.* ver. 1843.

And *forthy* I you put in this degree,
That eche of you shall have his destinee.

FORTUNE, Fr. to make fortunate. *Ch. Prol.* ver. 419.

FORWORD, SAX. (foreword,) a promise, or covenant. *Ch. Prol.* ver. 831, 850, 854. Mr. Tyrwhitt proposes also "made *forword*" instead of "*forward*," *Prol.* ver. 33. Which Ritson adopts, *English Antholog.* iii. 3. But MSS. of good-note read *forward*.

FOTE-MANTEL, *Ch. Prol.* ver. 474. A species of petticoat, such as is used to this day by market-women, when they ride on horseback, to keep their gowns clean. Mr. Strutt supposes it, even in the poet's time, to have been a vulgar habit; because the Prioress, riding in the same company, with the Wife of Bath, had a spruce *cloak*, which answered the same purpose. See *The Habits of the People of Eng.* vol. ii. p. 377. Mr. Strutt's explanation of the *cloak* answering the same purpose, is questionable; it

is more probable, as he observes in a note, that the *fote-mantel*, being a lay-habit, was forbidden to the religious.

FOTHER, Sax. a carriage-load, an indefinite large quantity. *Ch. Prol.* ver. 532. “Sixtīga *fothra*,” sixty loads, Sax. Chron. In the North of England *fudder* is thus used, and in Scotland *futher*. See Chalmers’s Gloss. to Sir David Lyndsay’s Poetical Works.

FRANKELEIN. See the notes, *Illustr.* p. 247, 248.

FRE, Sax. willing, unconstrained. *Ch. Prol.* ver. 854.

FREDOM, Sax. frankness. *Ch. Prol.* ver. 46.

FRERE, Fr. a friar. *Ch. Prol.* ver. 208.

FRET, Fr. a band. *Ch. F. L.* ver. 152. So, in the *Legende of Good Women*, ver. 215. ed. Urr.

— She was clad in roiall habite grene,
A *fret* of golde she had next her here,
And upon that a white coroune she bere.

These *frets* are probably the *adorées bandes* noticed by Will. de Lorris in his account of the costly head-dresses of the ladies, *Rom. de la Rose*.

G.

GALICE, a province of Spain. *Ch. Prol.* ver. 468.

The famous shrine of *St. James at Compostella* was in Galicia.

GALINGALE, sweet cyperus. *Ch. Prol.* ver. 383.

See the note, *Illustr.* p. 252.

GALLIEN, Galen. *Ch. Prol.* ver. 433.

GATISDEN, John de Gatesden or Gaddesden, author of a medical work, entitled *Rosa Anglicana*, in the fourteenth century. *Ch. Prol.* ver. 436. Freind, in his *History of Medicine*, speaks with the utmost contempt of this physician.

GAT-TOTHED, *Ch. Prol.* ver. 470. This is placed by Mr. Tyrwhitt *among words* in Chaucer *not understood*. I think the meaning clear and pointed, when we consider the disposition of the person to whom the word is applied. *Gat-toothed*, or *goat-toothed*, explains itself; *gap-toothed*, which some commentators have proposed as its substitute, gives no trait of character. I need scarcely add, that *gat* or *gate* is used, by our elder writers, for *goat*.

GAUDED, (all with grene,) having the *gawdies* green. *Ch. Prol.* ver. 159. Some, Mr. Tyrwhitt observes, were of silver gilt: *Monast. tom.* iii. p. 174. *Tria paria preclarium del Corall cum le gaudeys argenti deaurata*. So, in Gower, *Conf. Amant.* fol. 190.

A pair of bedes blacke as sable

She toke, and hynge my necke about;

Upon *the gaudes* all without

Was wyte of gold, *pur reposer*.

Philippa, countess of March, who died in 1381, (I must add,) makes the following bequest in her will. "It'm un pair des ances les *gaudes*

des croices rouges enamaylez, &c.” Nichols’s Royal Wills, p. 100. These *gawdies*, or trinkets, are thus noticed also in the will of Eleanor de Bohun, duchess of Gloucester, who died in 1399. “Item, jeo devise a madame et mere la Countesse d’Erford, un paire de pater nostres de corall de cynquaunt graunts ove v *gaudes* d’or en manere des longets, &c.”

GERE, Sax. all sorts of *instruments*; as of cookery.
Ch. Prol. ver. 354.

GERLOND, Fr. a garland. *Ch. Prol.* ver. 668.

GERNADE, Granada. *Ch. Prol.* ver. 56.

GET, Fr. *geste*, fashion. *Ch. Prol.* ver. 684.
 Here the *new get*, Mr. Tyrwhitt observes, is the *new fashion*. *Gette*, or *jett*, for the Manuscripts differ, is used in the same sense by Hoccleve, De Regim. Princip. MS. Bodl. 1504, 1786.

Also ther is another *newe gette*,

All foule waste of cloth and excessif.

GIPCÈRIE, Fr. a pouch or purse. *Ch. Prol.* ver. 359. See also the note, *Illustr.* p. 247.

GIPON, Fr. a short cassock. *Ch. Prol.* ver. 75.

As a military habit, Strutt denominates it also a *gambeson*. See Habits of the People of England, vol. ii. p. 174. The *gambeson* is afterwards called the *pourpoint*, which was first introduced by military men, and worn by them under their armour; but, in process of time, the *pourpoints* were faced with rich materials, and

ornamented with embroidery; and then they were used without the armour. So the knight here appears in a *gipon*, or *pourpoint*, of fustian, stained by his armour. Ibid. p. 350. Before Chaucer's time, the word was written *jupoun*.

GIRLES, SAX. Young persons, either male or female. *Ch. Prol.* ver. 666. See Mr. Tyrwhitt's note, *Illustr.* p. 262.

GLAD, SAX. pleasant. *Ch. F. L.* ver. 35. "A *glad* light grene."

GNARRE, SAX. a hard knot in a tree. *Ch. Prol.* ver. 551.

GNOFFE, a miser. This is another of the words and phrases in Chaucer, which Mr. Tyrwhitt pronounces *not understood*. But see the explanation of it, in the notes, *Illustr.* p. 260.

GOBBET, Fr. a morsel. *Ch. Prol.* ver. 698.

GOLEARDEIS. *Ch. Prol.* ver. 562. See the note, *Illustr.* p. 257. In P. Plowmans Vision, this character is exhibited with a distinction, which has escaped the notice of Mr. Tyrwhitt. See the Poem, fol. iii.

Than greued hym a Goleardeis, a *gloton* of wordes,
And to the angell on hygh answered after, &c.

Compare also P. Plowmans Crede, Sign. C. i. b.

Trow ye that gleym of that gest, that *Goliath* is yeald—

GRAMERCY, Fr. great thanks. *Ch. F. L.* ver. 462.
Written at length *grand mercy* in the Canterbury Tales.

GRESE, Fr. grease. *Ch. Prol.* ver. 135.

GREVES, Sax. groves. *Ch. F. L.* ver. 367. As
in the *Canterb. Tales*, ver. 1497. Phebus

— with his stremes drieth in the *greves*

The silver drops, hanging on the leaves.

GRIS, Fr. a species of fur. *Ch. Prol.* ver. 194.

It is not clear, Mr. Tyrwhitt says, of what species of fur the *gris* was, only that it was one of the better sorts. See Du Cange in *V. Griseum*.

GRUTCHED, grudged, discontented. *Gow.* I. ver.

48. Dr. Johnson cites two instances, from Tusser and Ben Jonson, of this word, which he pronounces *corrupted* for the sake of the rhyme. The learned lexicographer was not aware that the word had been employed by Gower, and by Chaucer; the latter of whom writes it *gruche* or *groche*.

H.

HABERGEON, Fr. a diminutive of *hauberg*, a coat of mail. *Ch. Prol.* ver. 76.

HALI, an Arabian Physician. *Ch. Prol.* ver. 433.

HAPPE, to happen. *Ch. Prol.* ver. 587.

HARDILY, (hardely,) Sax. certainly. *Ch. F. L.*
ver. 234. So, in the *Canterb. Tales*, ver.
7901,

And therfore wolde I do you obeysance,
As far as reson asketh *hardely*.

HARLOT. *Ch. Prol.* ver. 649. See *Th. Anim.* p. 79. And the notes, *Illustr.* p. 261. Mr. Horne Tooke has distinguished, in a variety of instances, this application of *harlot* to men, merely as persons receiving wages on hire. *Επεα Πτεροεντα*, vol. ii. p. 150. The instance, from the *Sompnoures Tale*, is very pointed :

A sturdy *harlot* went hem ay behynde,
That was her *hostes man*, and bare a sacke.

HARLOTRIES, ribaldries. *Ch. Prol.* ver. 563.

HAUNT, Fr. custom, practice. *Ch. Prol.* ver. 449.

HEGGE, Sax. hedge. *Ch. F. L.* ver. 54, 402.
So, in our old romances, *bregge* for *bridge* ;
and still in the Northern parts of England
brig.

HEM, them. *passim*.

HENCHMEN, pages. *Ch. F. L.* ver. 252. This word continued to be used in this sense to the time of Milton. See his MS. Trin. Coll. Cambr. *Ode at a Solemn Musick*, ver. 12. Where the Cherubim are called first "sweet-winged *squires*," then "Heaven's *henshmen*."

HENG, Sax. hung. *Ch. Prol.* ver. 360, 678.

HENT, Sax. took hold of. *Ch. Prol.* ver. 700.

HER, or **HIR**, Sax. their. *passim*.

HERBER, Sax. an arbour. *Ch. F. L.* ver. 49. In P. Plowmans Crede, among the conventual luxuries, are reckoned "*Orcheyardes and erberes*," Sign. A. iiii. b.

HERBERWE, Sax. an inn a lodging. *Ch. Prol.* ver. 767. See the note *Illustr.* p. 250. In ver. 405, it rather means, Mr. Tyrwhitt thinks, a harbour.

HERD, HIERDE, Sax. a keeper. *Ch. Prol.* ver. 605.

HERE, Sax. hair. *Ch. Prol.* ver. 677.

HERONER. See *Th. Anim.* p. 45.

HETHENESSE, Sax. country of heathens. *Ch. Prol.* ver. 49.

HEVE, Sax. to heave, to raise. *Ch. Prol.* ver. 552.

HIE, HICHE, Sax. high. *In high and low. Ch. Prol.* ver. 819. *In or de alto et basso.* Barb. Lat. *Haut et bas.* Fr. These, Mr. Tyrwhitt remarks, were expressions of entire submission on one side, and sovereignty on the other.

HINE, Sax. a servant in husbandry ; a hind. *Ch. Prol.* ver. 605.

HINDEREST, the superlative of hind, Sax. hindmost. *Ch. Prol.* ver. 624.

HIPPOCRAS, Hippocrates. 433. See the note, *Illustr.* p. 255.

HIRE, Sax. herself, of her. *passim.*

HONEST, Fr. means generally, according to the French usage, creditable, honourable. *Ch. Prol.* ver. 246.

HORSE-KNAVE, a groom. *Gow. Illustr.* p. 279. See *V. knave.*

HOSTELRIE, Fr. an inn or lodging-house. *Ch. Prol.* ver. 23.

HOVYTH, stands still, stays. *Ch. S. P.* II. ver. 36. As in *P. Plowmans Vision*, fol. iii.

Yet *houed* there an hundred in *hownes* [gownes] of silke,
Sergeaunts, yt besemed, that seruen at the barre, &c.

HUGH OF LINCOLN. See *Th. Anim.* p. 63.

HYPPE. See *Th. Anim.* p. 45.

I.

JANGLYNG, Sax. babbling. *Gow. B. Pref.* p. 140.

ILKE, Sax. same. *Ch. Prol.* ver. 64.

JULIAN, *Ch. Prol.* ver. 344. See the note, *Illustr.* p. 250.

K.

KENELME. See *Th. Anim.* p. 66.

KENE, strong. *Ch. F. L.* ver. 271.

KNAVE, Sax. properly a boy or man-child; sometimes, a servant. *Gow. Illustr.* p. 279. "And am but her *horse-knave*," i. e. their groom, the attendant on their horses. So Chaucer, *Canterb. Tales*, ver. 7230.

With footmen, bothe yemen and eke *knaves*.

In the *Chronicle of England*, printed by Julian Notary, it is used for a *man-servant*. "And whan the Scottes *knaves* saw the scomfiture

and the Scottes fall faste to the grounde, they preckyd faste their maysters horse with the sporis to kepe them from peryl, &c." See Lewis's Hist. of Transl. of the Bible, p. 66.

KNOBBES, Sax. excrescencies in the shape of buds or buttons. *Ch. Prol.* ver. 635.

L.

LADE, for *laden*. *Ch. F. L.* ver. 305.

LAS, Fr. a lace. *Ch. Prol.* ver. 394.

LATON, Fr. a kind of copper or mixed metal. *Ch. Prol.* ver. 701. The Black Prince directs, concerning his monument, in his Will, "qe entour la ditte tombe soient dusze escuchons de *laton*, chacun de la largesse d'un pie, dont les syx seront de noz armez entiers, et les autres six des plumes d'ostruce, et qe sur chacun escuchon soit escript, c'est assaveir, sur celles de noz armez et sur les autres des plumes d'ostruce, hount. Et paramont la tombe soit fait un tablement de *laton* suzorrez de largesse a longure de meisme la tombe, &c." Nichols's Royal Wills, p. 67. The shields of *laton*, or copper gilt, remain to this day on the tomb of this renowned warriour in Canterbury Cathedral; but the motto on them is not, as directed in the Will, *hount*; but *Ich dien*. In our old Church-Inventories a *cross of laton* frequently occurs.

LAURER, LAURY, Fr. laurel. *Ch. F. L.* ver. 109.

LECHE, physician. *Gow. II. ver. 40.* So used by Chaucer, as is the verb *leche*, to heal; and *leche-craft*, the skill of the physician.

LENE, Sax. lean. *Ch. Prol. ver. 289.*

LERE, Sax. to learn. *Ch. F. L. ver. 229.*

LERED, learned. *Ch. Prol. ver. 577.*

LEST, LIST, LUST, Sax. pleasure. *Ch. Prol. ver. 132, 192.*

LEST, LISTE, LUSTE, Sax. to please. Mr. Tyrwhitt says, it is generally used as an impersonal verb, in the third person only, for *it pleaseth* or *it pleased*. As in *Ch. Prol. ver. 102.* "Him *luste* to ride so," i. e. *it pleased* him &c. Again, ver. 762. "Well to drinke us *leste*," i. e. *it pleased* us well &c. And ver. 830. "If you *lest*," i. e. if *it please* you.—I differ from Mr. Tyrwhitt, in respect to the last instance. *Lest* is there the regular verb, agreeing with the *second* person; "if you *lest*," that is, if you choose, if you like; from the Sax. *lȳrtan*, cupere, to desire or wish. So likewise, with the *third* person, *Sec. Nonnes Tale*, ed. Urr. ver. 282.

Of the miracles of these crounis twey

Saint Ambrose in his preface *lust* to sey :

Where Mr. Tyrwhitt, however, reads *list*.

LETE, for LET, Sax. leave, or omit. *Ch. F. L. ver. 215.*

LETTOWE, Lithuania. *Ch. Prol. ver. 54.* See also *Illustr. p. 228.*

LETTUARIE, Fr. an electuary, *Ch. Prol. ver. 428.*

LEVER, more agreeable or preferable. *Gow. I.* ver. 66. The comparative of *lese*, or *liefe*. *Sax.* Gower and Chaucer use the word very often.

LICENCIAT, Lat. *Ch. Prol.* ver. 220. Mr. Tyrwhitt thinks, that this word seems to signify that the friar was *licensed by the Pope* to hear confessions, &c. in all places, independently of the local ordinaries. Compare *Rom. of the Rose*, ver. 6361—6370. edit. Urr.

LICH, like. *Gow. I.* ver. 25.

LIMITOUR, a begging friar. *Ch. Prol.* 209, &c. See the notes, *Illustr.* p. 239, 240.

LITE, *Sax.* little. *Ch. F. L.* ver. 205.

LOMBARD, a native of Lombardy. *Gow. II.* 31. The *Forme of Cury*, or *Roll of Ancient Cookery*, compiled in Gower's time, presents us with a delicious article ycleped *Leche Lumbard*; so called, says the annotator, from *the country*. The article is certainly of an Epicurean character. This illustrates Gower's allusion. See Pegge's *Forme of Cury*, &c. p. 36. *Lumbard* mustard is another coquinary and topographical article in the same volume.

LORD, *Sax.* a title of honour, given to Monks, as well as to other persons, of superiour rank. *Ch. Prol.* ver. 172. In ver. 830, *Lordes* is used in the sense of *Lordings*.

LORDINGS, *Sirs*, *Masters*. *Ch. Prol.* ver. 763, 790. A diminutive of *Lords*; the usual ad-

dress, with which the writers of our old romances commenced their tales.

LOVE-DAYS. See the note on *Ch. Prol.* ver. 260, *Illustr.* p. 241. So, as Mr. Tyrwhitt observes, in Chaucer's *Test. of Love*, lib. vi. p. 319. ed. Urr. "Maked I not a *Love-day* betwene God and mankynde, and chese a mayde to be nompere, to put the quarell at ende?" And, I may add, in *P. Pl. Vision*, fol. xly. b.

And lead forth a *love daye* —

Religion is called "a *leader of lovedayes*," in the same poem. See *Illustr.* ut supr.

LUCE, Lat. the fish called a pike. *Ch. Prol.* ver. 352.

LUSTS, for *lists*, colours. *Gow. Illustr.* p. 278.

M.

MAIDENHEDE, the state of maidenhood. *Ch. F. L.* ver. 478.

MAISTRIE, Fr. for the maistrie. *Ch. Prol.* ver. 165. Eminent, masterly, above all others. Mr. Tyrwhitt considers this phrase as adopted from the application of *pour la maistrie*, in old French, to such medicines as we usually call *sovereign*. Robert of Gloucester precedes Chaucer, however, in the more general acceptation of the phrase, as Mr. Tyrwhitt has observed: "An stede he gan prikie wel vor the maistrie," p. 553. So Hoccleve, *De Reg. Princ.* MS.

Prowde, nyce, riotous for the maystrye.

MALEBOUCH, a foul mouth, an evil tongue. *Ch.*

F. L. ver. 580. Thus, in the translation of Alain Chartier's *La Belle Dame sans mercy*, ver. 741. ed. Urr.

Malebouch in court hath grete commaundement;

Eche man studieth to saie the worst he maie.

See also Lacombe, *Dict. du vieux Lang. Franç.* in V. *Malebouche*, which he interprets, *medesant*, *maledicus*, and cites from Marot,

En ce que faire en secret on prétend,

En pleine marchè *malebouche* l'entend.

MANCIPLE, an officer, who has the care of purchasing victuals for an Inn of Court. *Ch. Prol.* ver. 569, &c. The name is probably derived from the Lat. *Manceps*, which signified particularly, Mr. Tyrwhitt has observed, *the superintendent of a public bake-house*, and from thence *a baker* in general. See Du Cange, in V. *Manceps*. 2. The office still subsists in several Colleges as well as Inns of Court.

MANERE, Fr. carriage, behaviour. *Ch. Prol.* ver. 140.

MANERLY, correctly, politely, like the Prioress's *manere*, just cited. *Ch. F. L.* ver. 230.

MARGARETE, MARGUERITE, Fr. a daisy. *Ch. F. L.* ver. 350. See the *Illustr.* p. 275.

MARSHALL OF THE FIELD, explained. *Illustr.* p. 273.

MARSHALL OF THE HALL, explained. *Illustr.* p. 272.

MARTYR, *Ch. Prol.* ver. 17, 772. "The holy blissful martyr," i. e. Thomas à Becket, who was murdered in 1170; whose body was buried first in the undercroft of Canterbury cathedral, but shortly after was taken up, and laid in a most sumptuous shrine in the East end by archbishop Langton, Becket being canonized by the Pope a saint and martyr. To this shrine people of all degrees, and from all parts, flocked in pilgrimage. Once in 50 years a jubilee was observed, on account of the translation of his body to the shrine. At the fifth celebration of this kind, which happened soon after the visit of Chaucer's Pilgrims, viz. in 1420, the concourse of people is said to have been 100,000. MSS. Eccl. Cantuar. Biblioth. C. xiii. 2. See also Batteley's *Antiq. of Canterbury*. The jubilee lasted fifteen days, during which the visitors were well entertained. They, in return, loaded the martyr's shrine with offerings. A very curious account of the costly presents of this description, is preserved in a manuscript belonging to the Cathedral Library at Canterbury; which, among other Inventories, contains *Inventorium rerum contentarum in officio custodis Martyrii S. Thomæ, viz. de Vestimentis, Juellis, Reliquiis, &c.* MSS. C. xi. 5. With such superstition was Becket regarded, even so late as in the eighth Henry's time, that we find at the altar of God no obla-

tion, at the Virgin's only 4*l.* 6*s.* 8*d.* at Becket's 954*l.* 6*s.* 3*d.*!

MEDLEE, of a mixed stuff, or colour. *Ch. Prol.* ver. 330.

MEMOIRE, Fr. remembrance. *Gow.* II. ver. 60.

To draw into memorie, is also a phrase in Gower, signifying to record or be recorded.

Conf. Am. fol. 76.

MERCENRICKE. See *Th. Anim.* p. 70.

MERY. See the notes, *Illustr.* p. 284—291.

MESURABLE, Fr. moderate. *Ch. Prol.* ver. 437.

MEVYD, moved. *Ch. S. P. I.* ver. 4. So Chaucer uses *mevable* for *movable*, *Rom. of the Rose*, ver. 4736.

MEYND, meint, mingled. From the Sax. *menge*.

Gow. I. ver. 39. This continued in use till Spenser's time, who indeed affected old words.

See *Shep. Cal.* July, ver. 81.

The salt Medway, that trickling stremes

Adowne the dales of Kent,

Till with his elder brother Themes

His brackish waves be *meynt*.

Chaucer has *ymeint*, *Kn. Tale*, ver. 2172.

MINORESSE. See *Th. Anim.* p. 82.

MISTERE, Fr. trade, occupation. *Ch. Prol.* ver. 615.

Mo, more. *Ch. Prol.* ver. 546, 810, and *S. P. I.* ver. 58. Frequent indeed in Chaucer, and our old authors.

MOIST, Fr. new. *Ch. Prol.* ver. 459. *Moist* is here used, says Mr. Tyrwhitt, in a peculiar

sense, as derived from *musteus* ; for, according to Nonius, 2. 518. “ *Mustum*, non solum vinum, verum etiam novellum quicquid est, rectè dicitur.” So, in the *Canterb. Tales*, *moisty* ale is opposed to *old*.

MONE, Sax. the moon. *Ch. Prol.* ver. 405.

MORMAL, *Ch. Prol.* ver. 388. Mr. Tyrwhitt considers this word as meaning merely a *cancer* or *gangrene* ; though the original, (*malum mortuum*, Lat. *mauxmorz*, Fr.) seems to have signified a kind of dead palsy, which took away entirely the use of the legs and feet. He refers to Du Cange in V. *Malum mortuum*. See also *Illustr.* p. 252.

MORTREWES, *Ch. Prol.* ver. 386. See the *Illustr.* p. 252.

MOSTE, Sax. must. *Ch. Prol.* ver. 734, 737.

MOTE, Sax. must. *Ch. Prol.* ver. 232. may. ver. 834.

MOTLEE. See the *Illustr.* p. 242.

MOVERESSE. See *Th. Anim.* p. 82.

MULL, rubbish. *Gow. I.* ver. 38. Chaucer uses *mullok*, twice, in the same sense.

N.

NATHELES, nevertheless. *Gow. I.* ver. 29.

NAUGHT, and NOUGHT, Sax. nothing. *Ch. Prol.* ver. 758, 770.

NETE, Sax. neat-cattle. *Ch. Prol.* ver. 509.

NEWE, Sax. new, fresh. *Ch. Prol.* ver. 459.

NEWE, Sax. to renew, make new. *Gow. B. Pref.* p. 141. So Gower, in his *Conf. Am.* lib. vi.

The presents every day ben *newed*.

N'AD for *had not*. *F. L.* ver. 21.

N'HATH for *ne hath*; *hath not*. *Ch. Prol.* ver. 925.

NIGHTERTALE, *Ch. Prol.* ver. 97, night-time. From the Sax. *nihtern dæl*, *nocturna portio*, says Mr. Tyrwhitt, who also observes that Lydgate uses *nightertyme*. Chaucer's word, I may add, is used by Hoccleve, *La Male Regle*, ver. 366. edit. Mason.

go we now to wacche

By *nightertale* out of all mesure.

N'is for *ne is*, *is not*. *passim*.

NON, Sax. not one. *Ch. Prol.* ver. 656, 682.

NONES, viz. *for the nones*. *Ch. Prol.* ver. 381, and *F. L.* ver. 198. Mr. Tyrwhitt conceives this phrase to mean *for the occasion*, which (frequently though not always precisely used by our old writers) he supposes to have been originally a corruption of corrupt Latin; as from *pro-nunc* came *for the nunc*, and so *for the nonce*, just as from *ad-nunc* came *anon*: the Spanish *entonces*, he adds, has been formed in the same manner from *in-nunc*. The word indeed is frequent enough in our ancient authors, in the sense of Mr. Tyrwhitt's explanation. But the etymology is very questionable.

That of *anon* at least, which is assimilated by Mr. Tyrwhitt to this etymology, seems to be erroneous. *Anon* means *in one* (understand *instant* or *minute*;) the Anglo-Saxon *an* meaning *one*, and *on* meaning *in*. See *Επετα Πτεροεντα*, vol. i. p. 523, in V. *Anon*. and in the old Romance of Ywayne and Gawin; ver. 367. *onane* is written for *anon*. The reverend and learned Dr. Henley, in a note on Shakspeare preceded by the opinion of Mr. Tyrwhitt already given, adds that the phrase is in daily use among the common people in Suffolk, to signify *on purpose, for the turn*. Ritson, however, refers it to the barbarous Latin source of *pro-nunc*. Gloss. Metr. Romances. In the ancient Romance of Ywayne and Gawin, it is written *nanes* :

A girdel ful riche for the *nanes*,

Of perry and of preciows stanes.

NONNE, Fr. a nun. *Ch. Prol.* ver. 118.

NOSETHIRLES, Sax. nostrils. *Ch. Prol.* ver. 559.

N'OT for *ne wot*, know not. *Ch. Prol.* ver. 286.

NOT-HED, a head like a nut. *Ch. Prol.* ver. 109.

Probably, says Mr. Tyrwhitt, from the hair being cut short. It has since been called a round-head, for the same reason.

NOUTHE, Sax. now. *Ch. Prol.* ver. 464. The use of *nouthe*, in this place, for *now*, has, in Mr. Tyrwhitt's opinion, so much the appearance of a botch, that he thinks it proper to observe that the word was in use before Chaucer's

time; being twice used by Robert of Gloucester, and in one of the instances in the middle of the verse. I may add, that it occurs in another preceding writer. For thus, in the Romance of *Libeaus Disconus*:

He spak to that mayde hende,

To telle thyn crynde:

Tyme hyt were *nouthe*.

It is also used by Hoccleve, *De Reg. Princ.* MS.

To ryght suche conceites as I haue *nouthe*.

NOWELL. See *Th. Anim.* p. 46.

O.

O.

OF, Sax. off. *Ch. Prol.* ver. 552, 784.

OGHNE, pron. own. *Gow. Illustr.* p. 277. So *aght* and *oght* are written for *owed*. See Ritson, *Gloss. Metr. Rom.*

OFFERTORIE, Fr. a part of the Mass. *Ch. Prol.* ver. 712. The anthem or service chanted during the offering. The Pardoner is here represented as *singing the offertorie*. *Ordo Romanus: Tunc canitur offertorium cum versibus, &c.* The *Cantus Offertorius* is twice noticed by Du Cange in *V. Offertorium*.

OINEMENT, Fr. ointment. *Ch. Prol.* ver. 633.

ON, Sax. one. *Ch. Prol.* ver. 343. See also *Nones*.

ONES, Sax. once. *Ch. Prol.* ver. 767.

OR, Sax. er, before. *Ch. Prol.* ver. 275.

ORDALL. See *Th. Anim.* p. 74.

ORDERS FOUR, *Ch. Prol.* ver. 210. The four Orders of Mendicant Friars; whose influence is thus briefly but forcibly painted, in the satirical poem, written somewhat earlier than the *Canterbury Tales*, of P. Plowmans Crede, edit. 1553. Sign. A. ii. b.

— first I frayned the *Freres*, and they me fully tolden,
That al the fruyt of the fayth was in *her* **FOURE ORDERS**;
And the cofres of Christendom, and the keie bothen,
And the lock of byleve, lieth loken in *her* *handes*!

OREWELL, a sea-port town in Essex. *Ch. Prol.* ver. 279.

ORFRAYES. See *Th. Anim.* p. 38.

OVER, Sax. upper. *Ch. Prol.* ver. 133.

OVEREST, uppermost. *Ch. Prol.* ver. 292.

OUNDY. See *Th. Anim.* p. 40.

OWHRE, Sax. anywhere. *Ch. Prol.* ver. 655.

O, for *on*; one. *Ch. Prol.* ver. 740.

P.

PAAS, Fr. passage, pass. *Gow. Illustr.* p. 165.
So, in Lybeaus Disconus :

Thys *pase* before kepeth a knyght,
That wyth ech man wyll fyght.

PACE, Fr. to surpass. *Ch. Prol.* ver. 576.

PAINED, **PEINED**, Fr. took great pains. *Ch. Prol.* ver. 139, *F. L.* ver. 447.

PAITRELL, the breast-plate of a horse. *Ch. F. L.*

ver. 246. So, in the description of the Channones Yemannes horse, C. T. ver. 16032.

About the *peytrel* stood the some ful hie.

And in Sir Launfal, ver. 958, ed. Ritson.

The *paytrelle* of her palfraye

Was worth an erldome, stoute and gay.

Fr. *poitrail*, Lat. *pectorale*.

PALATIE, Palathia in Anatolia. *Ch. Prol.* ver. 65. The *lordshp of Palatie*, Mr. Tyrwhitt observes, may be explained from Froissart; who gives an account of several *hauts barons* in those parts, who kept possession of their lands, paying a tribute to the Turk. V. iii. c. 22. He names particularly *le Sire de Sathalie, le Sire de la Palice, et le Sire de Haut-Loge*.

PALMERES, pilgrimes to foreign parts. *Ch. Prol.* ver. 13. In the French fragment of the Geste of Kyng Horn, the phrase *un palmer pelerin* occurs. See however both the distinction, and association, of *palmers* and *pilgrims*, in the notes, *Illustr.* p. 270.

PANTASILEE, Penthesilea, *Gow. Fr. P.* p. 106.

PARDE, (*pardieux*) a French oath. *Ch. F. L.* ver. 47.

PARDONER, Fr. a seller of pardons or indulgencies. *Ch. Prol.* ver. 671. See the notes, *Illustr.* p. 262.

PARFIT, Fr. perfect. *Ch. Prol.* ver. 72.

PARISHENS, Fr. Parishioners. *Ch. Prol.* ver. 484.

PARTONOPE, Partenopex, Comte de Blois, *Gow. Fr. P.* p. 107.

PARVIS, *Ch. Prol.* ver. 312. See the *Illustr.* p. 245, 246.

PAS, Fr. a foot-pace. *Ch. Prol.* ver. 827. *Pas*, Mr. Tyrwhitt thinks, is always used by Chaucer in this sense.

PASS, Fr. to surpass, to excel. *Ch. Prol.* ver. 450.

PELLURE. See *Th. Anim.* p. 70.

PERIE, PERRIE, jewels, or precious stones. *Gow.* I. ver. 35. So used by Chaucer. Fr. *pierres*.

PERSE, Fr. skie-coloured, of a blewish grey. *Ch. Prol.* ver. 441. "Bleu tirant sur le noir, bleu très foncé, bleu azuré; couleur livide, noirâtre." Roquefort, *Gloss. de la Langue Romane*. See the *Rom. de la Rose*:

Mes deniers, ce me semble, pers, [je peris,]

Quant j'ai pour vous robes de pers,

De camelot, ou de brunette,

De vert, ou d'escarlate achette,

Et de vair, et de gris la fourre,

Ce vous fait en folie encourre,

Et faire les tours et les roes.

See other examples, *Gloss. ut supr.*

PILLED, rather *piled*, Fr. *pelé*, bald. *Ch. Prol.* 629.

PILLOURE. See *Th. Anim.* p. 70.

PILWE-BERE, Sax. the covering of a pillow. *Ch. Prol.* ver. 696.

PINCHE, Fr. to squeeze. "There coude no whight *pinche* at his writing." *Ch. Prol.* ver.

328. No one, says Mr. Tyrwhitt, could lay hold of any flaw in his writings.

PITANCE, Fr. a mess of victuals. *Ch. Prol.* ver.

224. An allowance. *Gow.* II. ver. 51. Its original meaning is an allowance of victuals, given to Monasticks, in addition to their usual commons. See Du Cange, in *V. Pictantia*.

PLEIGNEN, complain. *Gow.* I. ver. 19.

PLEIN, Fr. full, perfect. *Ch. Prol.* ver. 339.

POINT, Fr. *In good point.* *Ch. Prol.* ver. 200.
In good plight.

POMELEE, Fr. dappled, spotted with round spots like apples. *Ch. Prol.* ver. 618. *Pomelee grey.* So, in Libeaus Disconus:

Upon a *pomely* palfrey
Libeaus sette, &c.

PORPHERY. See *Th. Anim.* p. 47.

PORT, Fr. carriage, behaviour. *Ch. Prol.* ver. 69, 138.

POST, Sax. a prop, or support. *Ch. Prol.* ver. 214.

POUDRE MARCHANT, *Ch. Prol.* ver. 383. See the notes, *Illustr.* p. 252.

POURCHACE, Fr. to buy. *Ch. Prol.* ver. 610.

POURCHAS, Fr. acquisition, purchase. *Ch. Prol.* ver. 258. See the *Rom. de la R.* ver. 12288. which parallel both in sentiment and expression, Mr. Tyrwhitt cited in a note:

Mieux vault mon pourchas que ma rente.

PREES, Fr. a press, or crowd. *Ch. F. L.* ver. 592.
and *Illustr.* p. 131:

PRETER JOHN, Prester John, *Ch. F. L.* ver. 202.

This celebrated personage was, no doubt, commended to publick notice more powerfully, in Chaucer's time, on the return of Sir John Mandeville from his marvellous Voyages and Travels. His Narrative (which has been often printed) contains two chapters respecting Prester John's domains, character, &c. See ch. lxxxvi. "From this land of Bactrie men go in many days' journey to the land of *Prester John*, that is a great emperor of Inde; and men call his land the Isle of Pantrore. This emperor *Prester John* holdeth a great land, and many good cities, and good towns, &c.—In this land of *Prester John* is many strange things, and many precious stones so great and so large, that they make of them vessels, plat-
ters, and cups." Compare Chaucer, *Fl. and L.* ver. 200—204. Of some great mistakes in applying this title, (formerly given to the kings of Tenduc, a distinct and populous kingdom of Tartary,) to the emperor of the Abyssinians, an elaborate detection may be found in Heylin's *Cosmographie*, ed. fol. 1652. B. iii. p. 202; where Joseph Scaliger's erroneous assertion concerning *Prester John*, is termed "a monstrous and undefensible fancy." See also B. iv. p. 70. And Ludolfus's *Hist. of Ethiopia*, B. ii. ch. i. Where the unjustly bor-

rowed Abyssinian title is traced to "a certain Christian prince, that reigned in the utmost parts of Asia, not far from the kingdom of Tenduc towards Cataya; who, being of great power and fame, was by the neighbouring Persians, to signify his remarkable sanctity, called *Prester Khan*, or Prince of the Adorers, that is to say, Christians; or, as Scaliger will have it, *Fristegiani*, the Apostolick Prince. However the name is to be pronounced, we shall not contend; but this is certain, that the unskilful vulgar having learnt the name from the Italians, who at that time were great traders into the East, called him by the Italian name of *Preste*, or *Pretegiari*, or *Giovanni*: after which the same name prevailed with all the people of Europe. This his name and his fame continued for some ages, though under much obscurity. For few understood, that that same Asiatick *Prester Chan* was *driven out of his kingdom by Cenchis or Cynges, king of the Tartars. Therefore for this reason, because the Portugueses were greatly mistaken, first in the name, and secondly in the thing itself; that name was given to this African king, which belonged to a king reigning some ages since in Asia, some thousands of miles distance."

*" Scaliger in his *Notes ad Comp. Ethiop.* But by what authority he writes that the Ethiopians were beaten out of Asia by the Tartars, I cannot apprehend."

Heylin, not inclining to the distinction of *Presbyter Johannes* on account of the pretended junction of the regal and priestly character in this person, prefers the Persian etymology of *Prestegan*, an apostle; *Prestigiani*, an apostolical man; and thinks that the title of *Padescha Prestigiani*, an apostolical king, was given him for the orthodoxy of his faith; which being not understood by some, instead of *Prete-gian*, they have made *Priest John*, in Latin *Presbyter Johannes*; as by a like mistake, one *Prégent* (or *Prægian*, as the French pronounce it,) commander of some gallies under Lewis the XII, was by the English called *Prior John*.—*Prestigian*; he therefore argues, and not *Priest-John*, is his proper adjunct; contractedly but commonly called the *Prete* by the modern French.

PRICKASOUR, a hard rider. *Ch. Prol.* ver. 189

PRICKING, hard riding. *Ch. Prol.* ver. 191.

PRIS, Fr. price. *Ch. Prol.* ver. 817. praise. *Ch. Prol.* ver. 67, 237. *Prize, praise, and price*, are all from the same original, and bear the same form in the old languages, Fr. Brit. and Eng. They have since varied in their forms; but, as an acute critick remarks, the analogy of their meaning is still obvious. Chalmers, Gloss. Sir David Lyndsay's Poet. Works. See also Roquefort, Gloss. de la Langue Romane, in V. *Pris*.

PROVES, proofs. *Ch. S. P.* II. 71, 77.

PRUCE, Prussia. *Ch. Prol.* ver. 53.

PULLED HEN, *Ch. Prol.* ver. 177. I do not, says Mr. Tyrwhitt in a note, see much force in the epithet *pulled*; but, in his Glossary, he adds, I have been told since, that a hen whose feathers are pulled, or plucked off, will not lay any eggs. If that be true, there is more force in the epithet than I apprehended." The solitary manuscript reading of *pullet*, which he notices, is, I think, merely an error of the scribe.

PURFILED, Fr. edged, bordered. *Ch. Prol.* ver. 193, and *F. L.* ver. 328. The French *pour-filer*; Mr. Tyrwhitt remarks, signifies *to work upon the edge*; and the Eng. *pur*, and the Fr. *pour*, are generally corruptions of the Latin *pro*.

Q.

QUENDRIDA. See *Th. Anim.* p. 66.

QUOD, said. From *quethe*, Sax. *Ch. Prol.* ver. 790, 839, &c.

R.

RAUGHT, Sax. reached. *Ch. Prol.* ver. 136.

REALLICH, royally. *Ch. Prol.* ver. 380.

REGUERDON, Fr. in reguerdon, as their reward.

Gow. I. ver. 96. "Item nous volons qe' nos ancienz servauntz miegnals de nostre hostell, les queux nous n'avons point *reguerdonez*, eient chescun d'eaux cent soulez, &c." Will of Edm. Earl of March, Nichols's Collect. of Royal Wills, p. 116. Chaucer uses *reguerdonez* in his translation of Boethius.

REKKELES, *Ch. Prol.* ver. 179. One MS. reads *cloisterles*; to which, Mr. Tyrwhitt says, the only objection is, that, if it had been the true reading, there would have been no occasion to explain or paraphrase it in ver. 181. Mr. Tyrwhitt adds, that "the text alluded to is attributed by Gratian, *Decret. P. ii. Cau. xvi. Q. l. c. viii.* to a Pope Eugenius.—*Sicut piscis sine aqua caret vita, ita sine monasterio monachus.* In P. P. according to MS. *Cotton. Vesp. B. xvi.* (for the passage is omitted in the printed editions) a similar saying is quoted from Gregory.

Gregori the grete clerk garte write in bokes
The rewle of alle religioun riytful and obedient
Riyt as fishes in a flod whan hem faileth water
Deien for drowthe whan thei drie liggen
Riyt so religious roten and sterven
That out of covent or cloistre coveiten to dwelle.

"As the known senses of *rekkeles*, viz. *careless*, *negligent*, by no means suit with this passage, I am inclined to suspect that Chaucer possibly wrote *reghelles*, i. e. without rule. *Regol*, from *Regula*, was the Saxon word for a *Rule*, and particularly for a *Monastick Rule*. Hence

Regol-lif; Regularis seu Monastica vita: *Regol-lage*; Regularium lex: and in the quotation from *Orm, Essay, &c.* n. 52. *an reghel-lic boc* signifies *the book of Rules*, by which the Augustinian Canons were governed."

REPENTANT, Fr. repenting. *Ch. Prol.* ver. 228.

REPLET, repletion. *Ch. S. P. I.* ver. 28.

RESAGER. See *Th. Anim.* p. 41.

RESPLENDE, shines. *Ch. S. P. II.* ver. 109.

REVE, Sax. a steward, or bailiff. *Ch. Prol.* ver. 589. See *Illustr.* p. 259.

REYSED, *Ch. Prol.* ver. 54. This, says Mr. Tyrwhitt, is properly a German word. Kilian in *V. Reysen*: Iter facere—et Ger. Militare, facere stipendium. Almost all the editions, and several MSS. have changed the word into *ridden*; which indeed, Mr. Tyrwhitt observes,

Chaucer seems to have used in the same sense, ver. 48. To this Mr. Tyrwhitt adds, "*Les Gandois firent une rese sur les marches de Haynault, et dedans le pays pillerent, bruslerent, et firent moult de maux.*" *Mem. de la Marche*, p. 384. Where a note in the margin says, "*Reyse en bas Alemand signifie un voyage ou course.*" Here I think the marginal commentator, as well as Mr. Tyrwhitt, is mistaken. *Rese* means rather a *military expedition*. See Roquefort, *Gloss. de la Langue Romane*: "*Rese, reze; tondu, rasé; et cours de gens de guerre, excursion militaire.*" In a party of this description the knight had been

concerned. This sense removes the imputation of tautology in *reysed* being the same as *ridden*.

RIBALDS. See *Th. Anim.* p. 79.

RIGHT, good, true. *Ch. Prol.* ver. 189.

RIGHT, truly, completely. *Ch. Prol.* ver. 290, 617. It is frequently joined to adjectives, as the adverbs *well* and *full* are, to augment their force.

RODE TRE, SAX. the Cross. *Illustr.* p. 264. From the Saxon *rode crux*, and from its being made of wood. Chaucer calls it the *rode-beam*, C. T. ver. 6078; ed. Tyrwhitt.

He died whan I came fro Jerusalem,
And lith ygrave under the *rode-beam*.

ROTE, Fr. a musical instrument. *Ch. Prol.* ver. 236. See the *Illustr.* p. 242. According to Mr. Tyrwhitt, Notker, who lived in the tenth century, says that it was the ancient *Psalterium*, but altered in its shape, and with an additional number of strings. Schilter in V. *Rotta*. Ritson terms it the instrument, which the French at present call *la vielle*, and the English *mandolin* or *hurdy-gurdy*. See also Roquefort, Gloss. de la Langue Romane: "*Rote*, instrument qu'on a appelé depuis *vielle*; il étoit monté de cinq cordes, accordées de quarte en quarte."

ROUNCEVAL, *Ch. Prol.* ver. 671. See the note, *Illustr.* p. 263.

ROUNDELL, Fr. a sonnet. *Ch. F. L.* ver. 176.

Cotgrave defines it "a rime or sonnet that ends as it begins." But Mr. G. Mason, the editor of *Poems* by T. Hoccleve, observes that Cotgrave's definition is incomplete, by making no mention of the *repetition of the burden* in the middle; and that the definition in the *Dict. de Trevoux*, adopted by Johnson, is more to the purpose; though that does not exactly correspond with this English relique, as it makes the sonnet consist of thirteen lines, of which eight accord to one rime, and five to another. The *roundel* of Hoccleve, which is here given as a curiosity, consists of fourteen lines, nine of which accord to one rime. It is called, in the title to the piece, *chançon*.

Somer, that rypest mannes sustenance
 With holsum hete of the sonnes warmnesse,
 Al kynde of man thee holden is to blesse.
 Ay thankid be thy freendly governance,
 And thy fresh look of mirtlie and of gladnesse.
 Somer, that rypest mannes sustenance
 With holsum hete of the sonnes warmnesse,
 Al kynde of man thee holden is to blesse.
 To hevy folk of thee the remembrance
 Is salve and oynement to hir seeknesse;
 For why we this shul synge in cristemesse:
 Somer, that rypest mannes sustenance
 With holsum hete of the sonnes warmnesse,
 All kynde of man thee holden is to blesse.

ROUT, ROUTE, Fr. company. *Gow. I.* ver. 4. *Ch.*

Prol. ver. 624, and *F. L.* ver. 196. In the

last instance it means a very large company. For the poet calls it "*such a rout*, as [if] *all the men on earth had been assembled in that place, well horsed for the occasion;*" and describes "*the earth trembling under them.*" Such, it is here worth adding, is the numerous army opposed to the English forces in the romance of Richard Cœur de Lion:

There [where] they rode, all the earth
Under their horse feet it quake.

See also Roquefort, Gloss. de la Langue Romane: "*Route troupe, compagnie, armée; de ruta.*—Ainsi comme nous en alions à pié et à cheval, une grant *route* de Turs vint hurter à nous, &c." Joinville, Hist. de S. Louis.

ROUTHE, Sax. compassion. *Ch. F. L.* ver. 376. "For *routhe* and pité." This pleonastick phrase occurs in our old metrical romances, and is also used by Spenser and Milton.

ROWGHT, for *raught*, cared. *Ch. S. P. I.* ver. 30. From the verb *reck* or *recche*. Rought is thus used by Chaucer, *Rom. R.* ver. 1873. So in the romance of *Sir Guy*:

He ne *rought* with whom he mette.

And P. Pl. Vision, Pass. 11.

Right so, by the rode, *rought* you neuer
Where my body wer buried—

RUFUS, *Ch. Prol.* ver. 432. a Greek physician, of whose works some are extant.

SAUSEFLEME, *Ch. Prol.* ver. 627. This expression occurs in an old French book of Physick: "Oignement magistrel pur *sausefleme* et pur chescune manere de *roigne*." *Roigne* signifies any scorbutick eruption. So in the Thousand Notable Things, B. i. 70. "A *sawsfleame* or red pimpled face is helped with this medicine, &c." Two of the ingredients are *quicksilver* and *brimstone*. In another place, B. ii. 20. *Oyle of Tartar* is said "to take away cleane all spots, freckles, and filthy *wheales*." These last, I suppose, are what Chaucer calls *whelkes*. The original of the word seems to be pointed out in the following passage. Vit. R. ii. à Mon. Evesh. p. 169. "*facies alba—interdum sanguinis fleumate viciata*." But MS. Bodl. 2463. furnishes another etymology, which I think still more probable. "*Unguentum contra salsum flegma, scabiem, &c.*" See Galen. in Hippoc. de Aliment. Comment. iii. p. 277. ὁ λᾶχνη---γίνεται ἀπο ΦΛΕΓΜΑΤΟΣ ἈΛΜΥΡΟΥ καὶ τῆς ξανθῆς χολῆς. And again, ὁ αλφός—ὑπο τῆ ΦΛΕΓΜΑΤΟΣ, καὶ ἈΛΥΚΟΥ. Tyrwhitt's Note, and Gloss.

SAUTRIE, a musical instrument. *Ch. F. L.* ver. 337. See *Rote*.

SCHOLAIE, to attend school, to studie. *Ch. Prol.* ver. 304. From the old French verb *escoloier*,

Mr. Tyrwhitt says; who also observes that the word is used in the same sense by Lydgate.

SCOCHONES, Fr. scutcheons of arms. *Ch. F. L.* ver. 216.

SEINT, Fr. *Ceinct*. A girdle. *Ch. Prol.* ver. 331.

SEKE, adj. Sax. sick. *Ch. Prol.* ver. 18.

SEKE, Sax. to seek. *Ch. Prol.* ver. 13, 17.

SEMICOPE, a half, or short, cloke. *Ch. Prol.* ver. 264.

SENDALL, or Sendale, *Ch. Prol.* ver. 442. A thin silk. See Du Cange, in *V. Cendalum*, and particularly *Th. Anim.* p. 47.

SENTENCE, Fr. sense, meaning. *Ch. Prol.* ver. 308.

SERIAL, (more properly *cerial*,) belonging to the species of oak called *cerrus*, Lat. *cerro*, Ital. *cerre*, Fr. *Ch. F. L.* ver. 209. See also *Canterb. Tales*, ver. 2292. Where Mr. Tyrwhitt cites Boccacio, *Thes.* l. vii. "Corona di quercia *cereale*." But see Thynne's long and curious note, *Animad.* p. 53—57. Speght, in his second edition, conformed to Thynne's direction of *unseriall* in the *Canterbury Tales*, which however later editions have rightly rejected.

SETHE, Sax. to boil. *Ch. Prol.* ver. 385.

SEW, follow. *Gow. Illustr.* p. 279.

SHAWE, Sax. a shade of trees, a coppice. *Gow. Illustr.* p. 277.

SHEFE, Sax. a bundle, a sheaf of arrowes, p. 104.

SHENE, Sax. handsome. *Ch. F. L.* ver. 270.

SHILDE, Sax. shield, protect. *Gow. B. Pref. p. 140.*

SHIPMAN, Sax. a mariner. *Ch. Prol. ver. 390, &c.*

SHOPE, shaped. *Gow. I. ver. 18.* So Chaucer, *C. T. ver. 7120.*

———— the tounes ende,

To which this Sompnour *shope* him for to wende.

SI DOUCE EST LA MARGARETE, So sweet is the daisy. *Ch. F. L. ver. 350.* The burden of the pastoral song in praise of the daisy, *marguerite.*

SIGNIFICAVIT, *Ch. Prol. ver. 664.* The writ *de excommunicato capiendo*, commonly called a *significavit*, from the beginning of the writ, which Mr. Tyrwhitt has shewn to be as follows. "Rex Vicecomiti L. salutem. *Significavit* nobis venerabilis pater H. L. episcopus, &c. Gibson's Cod. Jur. Ecc. p. 1054.

SIH, SIHEN, SIE, and SYGH, Sax. saw. *Gow. I. ver. 32, 109. Ch. F. L. ver. 60, 78, &c.* See the note, p. 209. Sometimes written *seigh*, as in P. Plowmans Crede, edit. 1553. Sign, B. i.

Then walkede I ferrer, and went al abouten,
And *seigh* halles ful heygh —

SIKE, Sax. sick. *Ch. Prol. ver. 426.*

SIRE, Fr. *Sieur, Seigneur.* A respectful title, says Mr. Tyrwhitt, given formerly to men of various descriptions, as well as to knights. He accordingly selects *Sire knight*, *Ch. Prol. ver. 839.* *Sire clerk*, ib. 842. *Sire monk*, C. T.

3120. *Sire man of lawe*, ib. 4453. It was so usually given to *priests*, that in the time of Edward IV. it crept even into Acts of Parliament. Mr. Tyrwhitt seems not to have been aware that "the three SYRS *which only were in request of old*, (no barron, vicount, earle, nor marquesse, being then in vse,) were *Sir King, Sir Knight, and Sir Priest.*" See A Decacordon of Ten Quodlibeticall Questions concerning Religion and State, &c. Newly imprinted, 4to. 1602, p. 53.

SITTING, becoming, suitable. *Ch. F. L.* ver. 141, 380. The usual expression of our old writers in prose as well as poetry, from Chaucer to Spenser. Yet we often find it written, as a pretended correction, *fitting*. It is used as the French, *il sied*, it sits not, it is not becoming. See Chaucer, *Rom. R.* ver. 750. ed. Urr.

It *sate* her wondir well to sing.

See also Spenser, *F. Q.* i. i. 30, i. viii. 33, &c.

SKY, a shadow, *Gow. Illustr.* p. 279. Gr. *σκια*.

SLEP, SLEPE, Sax. slept. *Ch. Prol.* ver. 98, 399.

SLIH, sly, cunning, ingenious, *Gow. I.* ver. 31.

Wicliffe writes it *slygh*, and Chaucer's editors *slie* or *sligh*. The word is derived from the Anglo-Sax. *slith*.

SMALL, soft, sweet. *Ch. F. L.* ver. 180. So, in Fairfax's translation of Tasso's *Gier. Lib. B.* 15. st. 62.

She warbled forth a treble *small*,

And with sweet lookes her *sweet songs* interlaced.

SMERTE, apparently an adverb, *smartly*. *Ch. Prol.* ver. 149.

SMITETH, smite ye. *Ch. Prol.* ver. 784.

SNEWE, Sax. to snow; to be in as great abundance as snow. *Ch. Prol.* ver. 347. Gower has *bisnewed*, *Conf. Am. lib. vi.* (MS. reading).

The presents every day ben newed,

He was with giftes al *bisnewed*,

The people was of him so glad, &c.

SNIBBE, Sax. to snubb; to reprove. *Ch. Prol.* ver. 525.

SOLAS, Fr. mirth, sport. *Ch. Prol.* ver. 800.

This word is often employed in describing the festivities of elder days. "She and her ladyes called for their minstrells—and *solaced* themselves with the disports of dauncing." Leland, *Coll. vol. v. p. 352.* So, in the Romance of Ywayne and Gawin:

Ful grete and gay was the assemble

Of lordes and ladies of that countre,

And als of knyghtes war and wyse,

And damisels of mykel pryse;

Ilkane with other made grete gamin,

And grete *solace*, &c.

SOLEMPNELY, solemnly. *Ch. Prol.* ver. 276.

SOMDEL, Sax. somewhat; in some measure. *Ch. Prol.* ver. 448.

SOMPNOUR, an officer employed to summon delinquents to appear in Ecclesiastical courts, now called an Apparitor. *Ch. Prol.* ver. 625. &c.

SONE, Sax. a son. *Ch. Prol.* ver. 79, 338.

SOOT, SOTE, SWOTE, Sax. sweet. *Ch. F. L.* ver. 117, 317, &c.

SOOTHLY, SOTHLY, truly. *Ch. F. L.* ver. 182, 547.

SOP, Fr. a piece of bread dipped in any sort of liquor. *Ch. Prol.* ver. 336. So Mr. Tyrwhitt defines the expression. There is here perhaps an allusion, however, which he has overlooked. The poet says a *sop in wine*: Such is the expression in one of the old *Fabliaux*, *soupe en vin*; which is explained, "Du pain trempé dans le vin, que l'on appelle en Bourgogne *une trempée*." Gloss. *Fabliaux*, &c. par Barbazan, nouv. ed. par Meon.

SOTE, Fr. a fool. *Ch. F. L.* ver. 101.

SOTHFASTENESSE, Sax. truth. *Ch. Illustr.* p. 131.

SOUNE, Fr. to sound. *Ch. Prol.* ver. 567.

SOUPE, to sup. *Ch. F. L.* ver. 417.

SOUPER, supper, the evening meal. *Ch. Prol.* ver. 350.

SOUPLE, Fr. supple, pliant. *Ch. Prol.* ver. 203.

SPICED CONSCIENCE. *Ch. Prol.* ver. 528. Mr.

Tyrwhitt, at first, professed not to understand this expression; but afterwards met with a passage, in which *spiced* applied to *conscience*, seems to signify *nice*, *scrupulous*. It is in Beaumont and Fletcher's *Mad Lover*, Act 3. When *Cleanthe* offers a purse, the *Priestess* says,

Fy! no corruption —

Cle. Take it; it is your's;

Be not so *spiced*; it is good gold;

And goodness is no gall to the *conscience*.

I am enabled to illustrate this expression more fully by an extract from a work earlier than that which Mr. Tyrwhitt cites, or at least carries us back to remoter times. See "Questions of profitable and pleasant Concernings, talked of by two *olde Seniors*, &c. 4to. Lond. 1594. p. 15. "I remember how they *dallied out the matter* like Chaucers Frier at the first, vnder pretence of *spiced holinesse*."

SPURNE AGAIN A NAIL. *Ch. Illustr.* p. 132. To spurn against a nail; probably a proverbial expression; of the same import, as *to kick against the pricks*. N. Test. Acts ix. 5.

SQUIER, Fr. a squire, *Ch. Prol.* ver. 79.

STANT, standeth. *Gow.* I. ver. 74, and *Illustr.* p. 132. As in Chaucer, C. T. ver. 3695.

And still he *stant* under the shot window.

STEVEN, the sound, *Gow.* II. ver. 47. So Chaucer, C. T. ver. 2564.

The vois of the peple touched to the heven,

So loude crieden they with mery *steven*.

STEWEL, a small pond for fish. *Ch. Prol.* ver. 1351.

STOT, Sax. *Ch. Prol.* ver. 617. Mr. Tyrwhitt takes *stot* to be put here for *stod*, the Saxon word for a stallion; although a *stot* signified

properly a *bullock*, as it still does in the North. But see Chalmers's Gloss. Poet. Works of Sir David Lyndsay, in V. *Stot*. "A young horse, Ray and Coles. Anglo-Sax. *equus vilis*." See also Strode, Dict. Sax. et Goth. "*Stotte*, *equus vilis*: Chart. ad calc. C. R. Ben."

STRONDE, Sax. a shore. *Ch. Prol.* ver. 13.

STRODE, *Th. Anim.* p. 23, and *B. Pref.* p. 142. The *philosophical Strode*, to whom, jointly with the *moral Gower*, Chaucer directs his Troilus, was probably *Ralph Strode*, of Merton College, Oxford. Mr. Tyrwhitt adds, that A. Wood, who had made the antiquities of that college a particular object of his enquiries, says only of him, "RADULPHUS STRODE, de quo sic vetus noster catalogus. *Poeta fuit et versificavit librum elegiacum vocat. Phantasma Rodulphi. Claruit cccccclxx.*" Some of his logical works are said to be extant in print. Venet. 1517. 4to. Tanner, in v. STRODÆUS.

SUFFISANCE, Fr. sufficiency, satisfaction. *Ch. Prol.* ver. 492.

SUS LE FOYLE DE VERT MOY, SINE ET MON JOLY COEUR EST ENDORMY. Probably the beginning of a favourite French song, or rondeau. *Ch. F. L.* ver. 177, 178. The words are, however, corrupted; and in the Translation of the French words in Chaucer subjoined to Urry's Glossary, it is proposed to read, "Sus la feuille devers moy, son *et mon* &c." That is, "Upon the

leaf by me, his and my pleasant heart is asleep."

SUSPECT, suspicion. *Ch. Prol.* ver. 322.

SWELT, Sax. fainted. *Ch. F. L.* ver. 360. As in the *Canterb. Tales*, ver. 9650.

— for the veray peine he was nie wood;

Almost he *swelt*, and swouned ther he stood.

SWICHE, Sax. corruption of *swilke*, such. *Ch.*

Prol. ver. 243, 487.

SWINKE, Sax. labour. *Ch. Prol.* ver. 188.

T.

TABARDE, *Ch. Prol.* ver. 20. The sign of the inn, where Chaucer's Pilgrims were assembled.

They, says Mr. Tyrwhitt, who are disposed to believe the pilgrimage to have been real, and to have happened in 1383, may support their opinion by the following inscription, which is still to be read upon the inn now called The Talbot in Southwark; "This is the inn where Sir Jeffrey Chaucer and the twenty-nine Pilgrims lodged in their journey to Canterbury, anno 1383." Though the present inscription is evidently of a very recent date, we might suppose it to have been propagated to us by a succession of faithful transcripts from the very time, but unluckily there is too good reason to be assured that the first inscription of this sort

was not earlier than the last century. Mr. Speght, who appears to have been inquisitive concerning this inn in 1597, has left us this account of it in his Glossary, V. *Tabard*; "A jaquet or slevelesse coate, worne in times past by noblemen in the warres, but now onely by heraults; and is called theyre coate of armes in servise. It is the signe of an Inne in Southwarke by London, within the which was the lodging of the Abbot of Hyde by Winchester. This was the hostelry where Chaucer and the other pilgrims mett together, and, with Henry Baily their hoste, accorded about the manner of their journey to Canterbury. And whereas through time it hath bin much decaied; it is now by Master J. Preston, with the Abbot's house thereto adjoynd; newly repaired, and with convenient roomes much encreased, for the receipt of many guests."—If any inscription of this kind had been there, he would hardly have omitted to mention it; and therefore I am persuaded it has been put up since his time, and most probably when the sign was changed from the *Tabard* to the *Talbot*, in order to preserve the ancient glory of the house notwithstanding its new title. Tyrwhitt's Introd. Disc. C. T. n. 6.

TAKEL, OR TAKIL, an arrow. *Ch. Prol.* ver. 106.

Brit. tacel, tacyl. Used by Gower also.

TAPISER, Fr. a maker of tapestry. *Ch. Prol.* ver. 364.

TAPSTERE, Sax. a woman who has the care of the tap in a publick-house. *Ch. Prol.* ver. 241. That office, formerly, was usually executed, Mr. Tyrwhitt says, by women. See the *Adventure of the Pardonere and the Tapstere*, in the Continuation of the Canterbury Tales, p. 594. ed. Urr. In another place (note on C. T. ver. 2019.) Mr. Tyrwhitt observes, that the termination *stre*, or *ster*, was used to denote a female, like *trix* in Latin. Thus a female baker was called a *bakester*, a female brewer a *brewester*, &c. as here the lady of the tap is denominated *tapstere*.

TARTARIUM, cloth of Tars. *Ch. F. L.* ver. 212. Chaucer mentions "clothes of Tars," in his Kn. Tale. Mr. Warton says, that *Tars* does not mean *Tarsus* in Cilicia, but is rather an abbreviation for *Tartarin* or *Tartarium*. That it was a costly stuff appears from hence: "Et ad faciendum unum jupoun de *Tartaryn* blu pouderat. cum garteriis blu paratis cum boucles et pendants de argento deaurato." Comp. J. Coke, Provisoris Magn. Garderob. temp. Edw. III. It often occurs in the wardrobe-accounts for furnishing tournaments. Du Cange says, that this was a fine cloth manufactured in *Tartary*. Gloss. in V. *Tartarium*. But Skinner derives it from *Tortona* in the Milanese, and cites Stat. 4. Hen. VIII. c. vi. Hist. of Eng. Poetry, i. 364. Among the goods bequeathed by Eleanor Bohun, duchess of Gloucester, who

died in 1399, is “un lit petit pur un closet de blanc *tartaryn* &c.” Nichols’s Royal Wills, p. 182. See also Roquefort, Gloss. de la Langue Romane: *Tartaire*, sorte d’etoffe de Tartarie.

TECHE, Sax. to teach. *Ch. Prol.* ver. 310.

TEN COMMANDMENTS, alteration of, by Papists. See the *Illustr.* p. 264. So in the *Liber Festivalis*, printed by Caxton in 1483, the second commandment is, *that thou take not in vain the holy name of God*; and the original tenth is divided into *the ninth and tenth*. The same corruption is observable in “The richt way to the kingdome of hevine is techit heir in the x comandis of God, &c. Prentit at Malmw [in Sweden] be me Jhone Hochstraten the xvi day of Oct. MDxxxijj.” The shameful omission of the original second commandment, common indeed in countries under Papal influence, can be attributed only to the absolute prohibition of image-worship which it pronounces.

TENE, Sax. affliction, trouble. *Ch. F. L.* ver. 389.

THEOPHRASTE. See *Th. Anim.* p. 62.

THO, Sax. used as a demonstrative pronoun. *Ch. F. L.* ver. 71. Those.

THO, then. *Gow. B. Pref.* p. 139.

THRIE, THRIES, Sax. thrice. *Ch. Prol.* ver. 63, 564. Usually written *thries* in Gower. So *twies*, i. e. twice.

THROW, Sax. time. *A little throw*, a little while. *Ch. F. L.* ver. 190.

THRUSTCOCK, the thrush. *Ch. S. Prol.* vers. 24.

SOY in the Rime of Sir Thopas, *Ch. S. Prol.* vers. 24.

The *throstel* cock made eke his lay, *Ch. S. Prol.* vers. 24.

The wode dove upon the spray, *Ch. S. Prol.* vers. 24.

(He sang ful loude and clere, *Ch. S. Prol.* vers. 24.)

To, in composition with verbs, is generally, as

Mr. Tyrwhitt has observed, augmentative; and

is frequently so employed by our poets from

Chaucer to Milton. Sometimes the adverb *all*

is added. *To-brent*, were very hot. *Ch. S. Prol.*

vers. 358. *To-terè*, entirely destroyed. *E. L.* vers.

488. *To-terè*, entirely destroyed. *E. L.* vers.

488. *To-terè*, entirely destroyed. *E. L.* vers.

TOFORE, Sax. before. *Gown Illustr.* pt. 165.

TRACE, Fr. a track, or path. *Ch. S. Prol.* vers.

176. *Trace*, a track, or path. *Ch. S. Prol.* vers.

TRAMISSENE, a kingdom in Africa. *Ch. Prol.*

vers. 57. *Tramisene*, a kingdom in Africa. *Ch. Prol.*

TRAPPED, decorated. *Ch. S. Prol.* vers. 262. Used

in this sense by Spenser. *Ch. S. Prol.* vers. 262.

TRAPPOURES, the cloths with which horses were co-

vered at tournaments. *Ch. S. Prol.* vers. 244.

As in the *Canterb. Tales*, ver. 2501. ed. Tyr-

whitt. "Testeris and *trappures*," among a

variety of *harnais*, or armour, both useful and

ornamental, for man and horse. The word is

now *trappings*. Barb. Lat. *trappatura*. *Ch. S. Prol.*

TREPEGETT. See *Th. Anim.* p. 47. *Ch. S. Prol.*

TWINNE, Sax. to depart from a place. *Ch. Prol.*

ver. 837. Such is the explanation and etymo-

logy here given by Mr. Tyrwhitt. Mr. Chalf-

mers finds the word in the sense of *to part* or

separate, in R. of Brunne; but does not deliver his own opinion as to its Saxon origin. No illustration of this kind occurs in Lye's Sax. and Goth. Dict. I find the word explained by Ritson also, to *separate* or *part*. Gloss. Metr. Rom. It is there written *twyn*, as in R. of Brunne *twynne*.

TYKELNESSE, uncertainty, unsteadiness. *Ch. Illustr.* p. 131. So, in the *Canterb. Tales*, ver. 3428.

This world is now ful *likel* sikerly.

V.

VALERY. See *Th. Anim.* p. 62.

VAVASOUR, *Ch. Prol.* ver. 362. See the note, *Illustr.* p. 251.

VENERIE, Fr. hunting. *Ch. Prol.* ver. 166. If the word, Mr. Tyrwhitt says, had in Chaucer's time borne any other sense, he would hardly have put it in the mouth of Emilia, *Canterb. Tales*, ver. 2310. The relation "of dedes of armes and of *veneri*," (i. e. hunting, the chase,) forms a part of Arthur's feast in the ancient romance of Ywaine and Gawin.

VERDITE, Fr. judgement, sentence. *Ch. Prol.* ver. 789.

VERNICLE, *Ch. Prol.* ver. 687. The diminutive of *Veronike*, Fr. A copy in miniature of the

picture of Christ, which is supposed to have been miraculously imprinted upon a handkerchief, preserved in the church of St. Peter at Rome. Du Cange, in *V. Veronica*. Madox, *Form. Angl.* p. 421. Testam. Joh. de Nevill. an. 1386. *Item Domino Archiepiscopo Eborum fratri meo i. vestimentum rubeum de velvet cum le veronike (r. veronike) in granis rosarum desuper brondata (r. broudata).* It was usual for persons returning from pilgrimages to bring with them certain tokens of the several places which they had visited; and therefore the Pardoner, who is just arrived from Rome, is represented, with a *vernicle* sewed upon his cappe. See P. Pl. Vis. fol. 28. b.

An hundred samples on hys hatte sette,
 Sygnes of Sinay and shelles of Calice, [f. Galice,]
 And many a crouch on his cloke and kayes of Rome;
 And the *Vernicle* before, for men should knowe
 And se by hys signes, whom he sought hadde.

Such is Mr. Tyrwhitt's illustration. See also
Th. Anim. p. 49.

VERTUOUS, Fr. active, efficacious. *Ch. Prol.* ver.
 251.

VIGILE, Fr. the eve of a festival. *Ch. Prol.* ver.
 379.

VILANIE, Fr. any thing unbecoming a gentleman.
Ch. Prol. ver. 70. Baseness, impropriety,
Prol. 742. See Roquefort, Gloss. de la Langue

Rom. in V. "Injure, outrage, insulte, mauvais traitement, affront." *Rom. de la Rose* :

Si mauldie et excommenie
Tous ceus qui aiment *vilenie*,
Vilainie le vilain fait, &c.

U.

U or *V*, for *où*. *Gow. F. P.* p. 103, &c. Common in old French. See Gloss. Fabliaux, &c. edit. Meon, vol. i. 464. "U: ou, *vel*; où, *ubi*." Mr. Warton, however, chose to alter the ancient word in Gower.

UNCONNING, Sax. ignorant. *Ch. F. L.* ver. 591. So used in the *Canterb. Tales*, ver. 2395. ed. Tyrwhitt.

UNDERFONGETH, Sax. seizes, takes. *Gow. Illustr.* p. 165.

UNDERGROWE, undergrown, of a low stature. *Ch. Prol.* ver. 156.

UNNETH, Sax. scarcely. *Ch. F. L.* ver. 46, 203.

UNPEYSED, Fr. unweighed, unpoized. *Gow. Illustr.* p. 140. So Chaucer uses *peise* or *paise* for *weigh*, *Fr. and Cr. lib. iii.* ver. 1412. ed. Urr.

And *paised* wo with joyis *counterpaise*.

UP, Sax. up on lond. *Ch. Prol.* ver. 704.

WANYTH, decreases, declines, *Ch. S. P.* II. ver. 36.

WAN, Sax. gained. *Ch. Prol.* ver. 444.

WASTEL-BREDE, white bread, or cake-bread., *Ch.*

Prol. ver. 147. Bread of a better sort; so called from *wastell*, the vessel, or basket, in which it was carried or weighed; as it seems probable from the following passage in Octopanes in *wastellis*; *põnderis cujuslibet wastelli unius miche conventualis.* Regist. Wykeham, part 3. b. fol. 177. The word *wastel* seems to answer to the French *gâteau*, a cake. See Lowth's Life of Wykeham, p. 68. Note on the mess called Mortrell, made of milk and *wastel-bred*. See also Gloss. Forme of Cury, in V. *Wastel*.

WATERING OF SAINT THOMAS. *Ch. Prol.* ver. 828.

A place for watering horses, which Mr. Tyrwhitt supposes a little out of the borough of Southwark, in the road to Canterbury. The same place; he apprehends, was afterwards called *St. Thomas's Waterings*, probably from some chapel dedicated to that Saint. It was a place of execution; he adds, in Q. Elizabeth's time. See A. Wood, Ath. Oxon. vol. i. 229. And, I may add, before her time. See Weaver's Ancient Funerall Monuments, edit. 1631,

p. 436. Of the Lord Thomas Fines, and his accomplices in a murder, in the year 1541.

WEBBE, Sax. a weaver. *Ch. Prol.* ver. 364.

WEDYR, the wether. *Ch. S. P. II.* ver. 18.

WEED, Sax. (wede,) apparel, clothing. *Ch. F. L.* ver. 371.

WENDE, Sax. to go. *Ch. Prol.* ver. 21.

WENT, for want, on account of the rhyme. *Ch. F. L.* ver. 150.

WENTE, WENT OF WENDE. *Ch. Prol.* ver. 78, 257.

Wenten, pl. ver. 822.

WEREN, Sax. *Ch. Prol.* ver. 28, 29. Were

WERRE, Fr. war. *Ch. Prol.* ver. 47.

WEYDEN, weighed. *Ch. Prol.* ver. 456.

WHAT, Sax. Often used by itself, as a sort of interjection. *Ch. Prol.* ver. 856. *What, wel-*

come be the cutte

WHELKES, *Ch. Prol.* ver. 634. See *Sausefeme*.

WHER, Sax. where. *Ch. Prol.* ver. 423.

WINDSOR'S (LORD) SON. See *Th. Anim.* p. 72.

Where Mr. Tyrwhitt's assertion, and, from him, Mr. Godwin's, are completely overthrown; the existence of lord Windsor being proved, in contradiction to what they state.

WINNE, Sax. to gain. *Ch. Prol.* ver. 715.

WIT, Sax. to know. *Ch. Fl. L.* ver. 465. So

witeth, understand ye, know ye. *Gow. I.* ver. 62. and, in Chaucer, *C. T.* ver. 9614.

Assaieth it yourself, than may ye witen

If that I lie or non in this matere.

WITTE, Sax. understanding, capacity. *Ch. Prol.* ver. 748. *To my witte.*

WIVER. See *Th. Anim.* p. 48.

WOL, Sax. to will. *Ch. Prol.* ver. 42, 805.

WOLDE, would. *Ch. Prol.* ver. 144, &c.

WONDER, Sax. wonderful. *Ch. F. L.* ver. 451.

The same word is used as an adjective in the *Canterb. Tales*. "*Wonder workes*" is a phrase employed by Caxton.

WONE, Sax. custom, usage. *Ch. Prol.* ver. 337.

WONES, Sax. habitations, territories. *Ch. Fl. L.* ver. 201.

WONING, Sax. a dwelling. *Ch. Prol.* ver. 608.

WONNE, Sax. won, conquered. *Ch. Prol.* ver. 51, 59.

Wost, knowest. *Ch. F. L.* ver. 594. For *wotest*. Frequent in the *Canterb. Tales*.

WRETHEN, twisted. *Ch. F. L.* ver. 57. See the note on the passage.

WRIGHT, Sax. a workman. *Ch. Prol.* ver. 616.

Y.

YAF, YAVE, Sax. gave. *Ch. Prol.* ver. 304, 498, 602.

Y-BE, been. *Ch. F. L.* ver. 375. As in the *Canterb. Tales*, ver. 10275.

Y-BORE, borne, carried. *Ch. Prol.* ver. 380.

YEDDINGS. *Ch. Prol.* ver. 237. Perhaps, says Mr. Tyrwhitt, a kind of song, from the Sax. *geddian*, or *giddian*, to sing; the Saxon γ often passing into *y*. But afterwards he says, that the *Promptuarium Parv.* makes *yedding* to be the same as *geste*, which it explains thus. *Geest or Romawnce. Gestio.* So that of *yeddinges* may perhaps mean, of story-telling. Some editions here corruptly read *tidinges*, and some *weddinges*. Mr. Warton has strangely converted the word into *yelding*, which he interprets *dalliance*. *Hist. Eng. Poet.* i. 448.

YEDE, Sax. went. *Ch. F. L.* ver. 163, 238, 295, 301, 303, 322.

YEMAN, a yeoman. *Ch. Prol.* ver. 101. See the notes, *Illustr.* p. 230, 231.

YEMANRIE, the rank of yeoman. See the *Illustr.* p. 231.

YERDE, a rod or staff. *Gow. I.* ver. 91. *Ch. Prol.* 149. In the explanation of words, subjoined to the edition of P. Plowmans Crede in 1553, *yerd* is defined a *rodd*.

YEVE, Sax. to give. *Ch. Prol.* ver. 507, 613.

Y-FALLE, fallen. *Ch. Prol.* ver. 25.

Y-GO, *Ch. Prol.* ver. 288. gone. Go, ago, ygo, gon, agon, gone, agone, are all used indiscriminately by our old English writers as the past participle of the verb *to go*. See Tooke's *Επεα Πτεροεντα*, vol. i. p. 463.

Y-PIKED, picked, spruce. *Ch. Prol.* ver. 367.

Y-SENT, sent. *Ch. F. L.* ver. 424.

YTEYED, tied. *Ch. Prol.* ver. 459. Some editions here read *ystrained*.

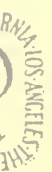
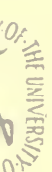
YWIMPLED, covered with a wimple. *Ch. Prol.* ver. 472.

THE END.

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